

September 9, 1960

Metropolitan Museum of Art
New York, N. Y.

Attention Miss Louise Condit

Gentlemen:

In accordance with my conversation with Miss Condit this morning, will you be good enough to add the following to the consignment list we sent you yesterday.

wood carving, polychromed #1176 Toy Horse
Late 18th or early 19th century.
Found in New York State.
Insurance Val. \$300.

Sincerely yours,

NB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

September 9, 1960

OFFICE OF THE DIRECTOR

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

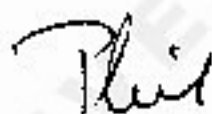
Dear Edith:

Thank you for your letter of August 30 with its generous suggestion about the Walt Kuhn BAREBACK RIDER. We had originally hoped for it, but had to send the catalog to the press several weeks ago.

The show promises remarkably well at this stage, and I do hope you will be able to see it.

I am looking forward to the pleasure of seeing you in New York before long, I am

Yours sincerely,



Philip R. Adams

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Van Goethem Paul
Desquainlei 220
Antwerpen, Belgium.

Number I5
9,5 x 14 cm
Still-Life
Autographie Van Reussvelt Jef
Paper
Date 1960



Number I6
22,5 x 9 cm
Landscape
Autographie Van Reussevelt J.
Paper
Date 1959



✓ POL - Perkin
of motion

September 8, 1960

Miss Lorlyn Thatcher, Script Editor
Riverside Radio WAVE
490 Riverside Drive
New York 27, N. Y.

Dear Miss Thatcher:

Indeed we shall be very glad to cooperate with you in what sounds like a most interesting program.

At the moment we are revising our mailing list and I shall see to it that in the future you will receive all our releases and catalogues.

Sincerely yours,

BMH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 30, 1960

*Write back WZ
when is at Hahn's*

Mrs. Ogden Phipps, Chairman
Exhibition of American Sculpture
Old Westbury Gardens, Inc.
Old Westbury Long Island, N. Y.

Dear Mrs. Phipps:

I received your letter dated August 29th this morning advising me that Hahn Brothers would return Zorach's VICTORY and PUMA to us, and this afternoon Hahn arrived with the puma on the truck (he had apparently received no instructions concerning the VICTORY).

We advised Mrs. Read originally that the gallery is closed during July and August. This year it will not reopen until September 12th and we can consequently receive no shipments. Furthermore, the puma was picked up at the sculptor's studio and I would suggest that it be returned directly to him as we cannot possibly house it nor can we transport it later. Thus it would be advisable to have both sculptures held at Hahn's until we can communicate with Zorach to ascertain when he will return from Maine. I will then call Hahn advising him when the painters have completed redecorating here and we can receive VICTORY.

It is too bad that this is such a clumsy period for exhibitions to end and that you have to be inconvenienced accordingly. I am glad, however, that your show was a success.

Sincerely yours,

ESH:pb

MORTON G. ROSENBERG
MARVIN M. NOTKINS
J. JACQUES STONE

ROSENBERG, STONE & NOTKINS

ATTORNEYS AT LAW
22 EAST 40TH STREET
NEW YORK 16, N. Y.

MURRAY HILL 6-4740

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September 6, 1960

Mrs. Edith Halpert
The Downtown Gallery
82 East 51st St.
New York, N.Y.

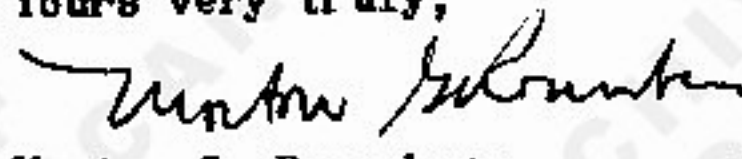
Dear Mrs. Halpert:

In accord with my telephone conversation with Fred Baum today, I am enclosing herewith our corrected bill to The Downtown Gallery in the sum of \$1650, which is inclusive of all disbursements.

As I told you, one of the most difficult elements in the practice of law is the matter of setting a fee. After consideration of the factors involved, it usually develops into a range of fairness. I believe that your suggestion for reducing the fee is within this range of fairness, and I am happy to accede to your request.

Please do not hesitate to call me if there is anything further that I can do in this matter.

Yours very truly,



Morton G. Rosenberg

R:1

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August 30, 1968

Miss Marie Rotelle Gotler
3728 Winterbourne Road
Baltimore 16, Maryland

Dear Miss Gotler:

I found among the papers forwarded to me at my summer home a notation that you had requested the price of the Ben Shahn serigraph "Musical Chaire."

This print has been unavailable for a good many years as the edition was rapidly sold out and we have been unable to obtain a copy for several years.

Under separate cover I am sending you a catalogue listing the other serigraphs by Ben Shahn together with the prices, eliminating, of course, those which have been sold out in their entirety. When you are next in town I hope you will come in to see these as I am sure you will find other very desirable examples.

Sincerely yours,

BHG:pb
Enclosure

P.S. I hope I got the spelling right. I am referring to your name.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

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12. 1946? Aging Clown Coll. Dr. Michael Watter
1924 Rittenhouse Square
Philadelphia
~~Ask Dr. Watter for photo.~~
13. 1947 Dark Cardinal Please contact Metropolitan Museum for
photo. and borrowing picture
14. 1948 Max Beckmann Contact Univ. of Nebraska, for borrowing -
Photo. Baker 3012
15. 1949 Job Contact Mr. William H. Lane
% Standard Pyroxaloid Corp.
Leominster, Mass.
Photo. Baker 3707
16. Diesel Engine Please contact Syracuse University for
borrowing & photo.
17. 1952 Chinatown #2 - Your listing incorrect - Should be
Addison Gallery of American Art
Andover, Mass. Mr. Bartlett Maxson Hayes,
Director
Photo. Baker 10 - 638
18. 1952 Hooded Figure Please contact Mr. Stephen Stone
180 Elgin Street
Newton Centre 59, Mass.
also for photo.
19. Harlem Size 24x44 1/2 Please contact Museum of Modern Art for
borrowing - Photo. Baker 10 - 637
20. Liquor Please contact Mrs. Edith Gregor Halpert
Size 26x46 1/2 Photo. Baker #23 - 480

I do hope this information is satisfactory.
If we can be of any further help please let
us hear from you - can you supply us with the
dates of the Exhibition.

Sincerely yours

John Marin Jr.
John Marin, Jr.

GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, NEW YORK • BRowning 1-3361

Director
BEAUMONT NEWHALL
Curator of Motion Pictures
JAMES CARD

September 6, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This is to confirm the call I made to you this morning concerning the loan of the ~~six~~ panels by Arthur G. Dove. The new dates for the exhibition "The Photo-Secession" are, October 15, 1960 through January 15, 1961. However, I understand that in spite of this change, you will be able to loan us five of the six panels dated 1910, (Abstractions No. 1 to 6).

X I have contacted the Schumm Traffic Agency and arranged to have the panels picked up on September 26 in order to have them on hand by October 1.

I hope that this change will not be an inconvenience to you and I am most grateful for your help.

Sincerely yours,

Robert Doty
Robert M. Doty

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F
YALE UNIVERSITY
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN • CONNECTICUT

September 12, 1960

Dear Miss Halpert:

Please forgive my delay in replying to your letter of July 14, but I have been away all summer and have just returned. I thought I had returned the clippings to you, but find now that I did not. Please accept my apologies. I like the house very much and I think it will go along quite well with the article, but space precludes my using it.

Sincerely,


Vincent Scully

psb
enc.

Miss E. Halpert
Downtown Gallery
32 East 51 St.
New York 22, N.Y.

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Van Goethem Paul

Desquinlei 220

Antwerpen ,Belgium.

Number 19

37 x 26,5cm

Still-Life

Autographie Van Reussevelt Jef.

Paper

Date 1958



Number 20

20,5 x 18,3 cm

Street

Autographie Van Goethem P.

Paper

Date 1958



Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

August 31, 1960

Dear Edith:

Thanks for your terribly nice letter, and I am certainly glad that you got a confession from your "man". It is unbelievable what he did to you and, as you say, it is not so much the money, but the rare pieces that you would not want to lose.

I don't plan to go to New York until about the 10th of November, but I leave here September the 7th for ten days on a couple of visits while my maids have a holiday. I shall be here all October, in case you can get things unravelled and come up for a quiet weekend.

I had a post card from the Gilberts giving me a new address, so I take it they are going to settle in Europe. Too bad.

I am simply thrilled over the reception our Art Gallery has received. I am certainly repaid for all the work I put into that building. We charge \$1.00 extra besides the Museum entrance money, as I do not want the tourist crowd going through from curiosity. Naturally we cooperate with the universities for students.

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September 13, 1960

Mr. Morton G. Rosenberg
Rosenberg, Stone & Rotkins
22 East 40th Street
New York 16, N. Y.

Dear Mr. Rosenberg:

Thank you for your letter and for making the reduction in the bill. A check is now enclosed.

The problems keep multiplying all the time as I find additional material. Our inventory is coming along very slowly because the remodeling has not been completed and many of the objects are inaccessible. We hope to get this cleared up by the end of next week.

I should like one more bit of advice, if I may. A number of the clients are very cross and are questioning our business methods in connection with the statements we send them showing these large discrepancies. I have used the explanation that we had a temporary bookkeeper who made entries on the wrong ledger pages. This brings a laugh from some of them as the unrecorded payments cover a period of three years or so. Can you suggest a better explanation as all this will act as bad public relations for the gallery after a thirty-four year record we have always been proud of.

Sincerely yours,

EGH:pb
Enclosure

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5

Please forgive me for writing you at such length, but Sheeler has been associated with the gallery for more than thirty years and I feel strongly about him as a friend and certainly as an American artist who has made an enormous contribution to our cultural life. I also have long been a fan of his work and have been very interested in his work and his place in the history of American art and the place of photography in art.

August 26, 1960

Mr. Winthrop Rockefeller
Brook Farm
Morriston, Arkansas

Dear Mr. Rockefeller:

Because of Mr. Sheeler's condition, his wife communicates with me frequently, and I was delighted to learn that you had written to him. The letter served as supreme therapy. As a matter of fact, the entire Rockefeller family has done more to maintain Sheeler's morale than the combination of doctors. And so I thank you et al.

I do not know whether Sheeler answered your kind letter, and he does not know that I am communicating with you. It seems most unlikely that he can carry out the commission no matter how much he desires to do so. But, I have an idea which I hope will interest you.

Since a book-mark must be produced quantitatively - and I am sure that your sisters and brothers own numerous books (I am being facetious), what do you think of the following plan? If I send you a number of photographs (as soon as our photographer returns from his vacation - directly after Labor Day) - and you find among them themes which interest you, I can borrow from owners who are intimate friends and will ask no questions, the original paintings. In each instance the paintings will be of small dimension ideally suitable for the purpose. Working from these originals, excellent serigraphs can be made by the best man in the field, faithfully reproducing the painting in full color, in whatever size and quantity you determine and incorporating whatever text you desire in the way of the individual's name, title of painting (if you wish), greetings, etc.. In most instances, as you know, the artist creates the original painting only, and the serigraph (or silk-screen) is produced by an expert in the field. It is accepted as the artist's work just like a lithograph by Rouault, etc. I am sure that Sheeler can manage to sign each print - if not his entire name, certainly his initials. The price involved would be nominal, as you could pay the printer directly, and the fee for the conception and signature would be left to you and Sheeler. The latter item is relatively unimportant as the therapeutic value is the most vital element in this case.

MARIE LOUISE MICHEL

Pine Tree Hill Road
Garden 6 - 2345

8/30 - 60

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Dear Mrs. Halpert:-

Leo Guthman again asked about you. And the summer is almost over, you will go back to New York soon and I have not met you yet!

And last night I read Frederick Wight's book about Arthur G. Dove, whose work I greatly admire and discovered, that you are the owner of some of his most beautiful paintings. And - to make it even more exciting - you are the owner of Downtown Gallery!

My dear Mrs Halpert, now I simply H A V E to meet you. Enclosed critique is charmingly written - but not by an Art expert, of course. I would appreciate your opinion about my work very, very much. Please be so kind and give me a bit of your precious time, go over to the Library and let me know your verdict. Either here on Pine Tree or at your place, whichever is more convenient to you.

Cordially yours,

Marie Louise Michel

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September 14, 1960

Mrs. Hanne Finsen
Department of Prints and Drawings
The Royal Museum of Fine Arts
Sølvgade
Copenhagen, Denmark

Dear Mrs. Finsen:

I was very pleased to find your letter awaiting me when I returned from my vacation. This, incidentally, explains the delay in my reply. We are reopening the gallery next week.

Thank you for sending us the catalogue. This will be most useful and is interesting to us.

I am pleased that you decided to retain the drawing MAN ON THE BEACH. Shahn is also delighted to be represented with this as well as prints. An invoice is enclosed as you requested.

There is a slight mixup about the serigraphs. The one you are referring to, I am sure, is CAT'S CRADLE, priced at \$50., rather than THE SCIENTIST which was \$35. However, under the circumstances, we will merely send you a bill for \$315. for the drawing and forget the differential between the prices of the two prints. No doubt you will return THE SCIENTIST shortly and we will send you CAT'S CRADLE ("two hands tangled in barbed wire") in even exchange.

Indeed I regret the fact that I do not read Danish. It would be fascinating to get your husband's impression of his American trip and specifically of the Negro problems. If by any chance someone translates his articles in capsule form, I should love to see it.

It was so nice to meet you both and I hope to have the pleasure soon again.

Sincerely yours,

BH:pb
Enclosures

NEW YORK UNIVERSITY

WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE

WASHINGTON SQUARE, NEW YORK 3, N.Y.

DEPARTMENT OF FINE ARTS

TELEPHONE: SPRING 7-2000

1953	NEWSSTAND	polymer	48 x 34"	Henry Ford III
"	THE BUILDING	"		Museum Wichita, Kansas

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The above list includes the 1943 SELF-PORTRAIT in your personal collection. Karl and I are particularly anxious to include that picture in the show, and would be most grateful if you would consent to lend it. The same is true of LIQUOR, a polymer tempera of 1955 which according to Karl is also in your private collection. You will in due course receive a formal request to borrow these two paintings through the American Federation of Art, but if for any reason you prefer not to lend one or both of these pictures would you be kind enough to let me know soon, so that I may try to find substitutes for them.

With many thanks in advance for your cooperation

Very sincerely yours,

H. W. Janson
H. W. Janson



The Museum

TEXAS TECHNOLOGICAL COLLEGE

Lubbock, Texas

AIR MAIL

September 12, 1960

Dear Mrs. Halpert:

Thanks very much for your letter of September 8, and also for the additional photographs and price list which you sent.

Last night we had a lengthy conference with the people who want to give us a Georgia O'Keeffe. They are insistent on seeing color transparencies of "Pedernal - From Ranch 1, 1956" and "Purple Hills" so we would appreciate it very much if you could arrange to have these slides made at the earliest possible moment and sent to us by air mail. We also need the price on the "Purple Hills" as well as color transparencies and prices of the two Kuniyoshi drawings, "Quiet Landscape" and "Taos." Prices on Marin's "New Mexico Composition 1929" and "Outcroppings, Region Rio Grande Canyon" would also be appreciated. You may recall that you sent us these photographs in June.

Do you have any photographs of works by Marsden Hartley and Stuart Davis of museum quality which are available now? If so, we would like to see these.

Hope you had a very pleasant vacation; sorry we had to interrupt with our requests.

Yours sincerely,

Frances Holden

Mrs. W.C. Holden
Asst. to the Director

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September 8, 1960

Mr. Lee Guttman
1255 North State Street
Chicago, Illinois

Dear Lee:

Well, I done it, as you learned from the North Loop News. What do you think? Although it is rather late to ask for your advice I should like your reaction to my decision.

I do hope you had a much better summer than I did. Some day I will give it to you in detailed form and since you have a crop of hair I can guarantee it will stand on end. Meanwhile I am getting the gallery remodeled, redecorated, and altogether face-lifted for the new season. I am also changing character completely and from now on will devote myself to myself exclusively -- during business hours.

I hope you will be in New York very soon. You manage to cheer me up during every visit and I really look forward to seeing you -- and I promise I won't cry on your shoulder because I am snapping out of the "sorry for myself" period now that I have planned a complete reorientation and look forward to a smoothly-running organization such as we had in earlier days.

Fondly,

RHG:pb

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Mirski

Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

August 27, 1960

Dear Boris:

Lawrence went to the New School to learn fund manipulation, and I took only one easy lesson from him. Bright girl, no?

Please tear/ up the check I gave you, and use the enclosed which is reglly kosher. I made a mistake in using my personal account - corrected it immediately - and then pulled the switch. You may use this statement as the official confession!

It was so wonderful to have you here, and I am sorry that you had to listen to my tsooris. Thanks also for acting as chauffeur, although you should have had the correct uniform. I hope the trip was a pleasant one - and that your new season will start with a bang.

Affectionately,

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Van Goethem Paul
Desquinflei 220
Antwerpen, Belgium

Number 7

31,5 x 25,5 cm

Still-life

Autographic Van Goethem P.

Paper

Date 1960



Number 8

21,5 x 19,5 cm

Still-life

Autographic Van Goethem P.

Paper

Date 1957.



COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE • RICHMOND, 20

September 8, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of August 4 concerning our Zorach loan from your Gallery. Please excuse the delay in answering your letter; I have but recently returned from vacation.

The Zorach which was sent is perfectly suitable; there is no need to consider substitution. The valuation for this work has been changed to \$500 as you suggested.

I trust that you have had a very good summer.

Sincerely yours,

Pinkney Near
Curator

PN:mlp

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THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

September 14, 1960

Mr. Ralph Coe
Curator of Painting
The William Rockhill Nelson Gallery
45th and Oak Street
Kansas City, Missouri

Dear Mr. Coe:

I am writing to you at the suggestion of William T. Kemper. Quite some time ago he mentioned that the Friends of Art were desirous of exchanging the Sheeler painting CONFERENCE #1 for a "better example" of his work. We have only one recent Sheeler available and I shall be glad to hold it until such time as you plan to be in New York. On the other hand, if you do not want to be limited to the selection of a Sheeler painting, I shall be glad to send you a refund or exchange the painting for an example of the work of another artist associated with the gallery. Won't you please let me know which will be the more agreeable arrangement for you.

And I hope to have the pleasure of seeing you again very soon.

Sincerely yours,

EHG:pb

Edith G. Halpert

Blond
Copy for Mr. William T. Kemper
Kansas City, Missouri

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Note address: After Sept 15: 16 Rue Henri Barbusse
Paris 5 -

Dearest Edith,

What a saga of terrors! And what a shock the story of our friend - I had no idea it was such a serious thing. There must have been a little blackmail involved - it comes to all homosexuals eventually - because to have indulged in this game for only 4 years out of 20 is strange. Naturally, we can't wait to hear all the details. I do agree that you had been generous with him and this is a terrible blow personally but there again, the emotions of a homo are so warped and if his skin happens to be black, too, you've got an unbeatable combination for unexpected reactions. Anyway, we'd give anything to hear this, the Moscow story & God knows how many others we have to catch up on. Oh, for about three straight days of gabfest! - But I bet we wouldn't even scratch the surface.

Had sad news about Melvyn Shuler. This has been the summer for bad news: 3 of our friends died and I just heard from my sister Suzanne in California that my sister Joan's husband ~~had~~ killed himself. It's no surprise to anyone but the whole thing is so tragic - I'm sure you remember hearing about him from us.

To answer your questions. No, we won't be back by June, we're staying for the school year. Halley's getting such a fantastic education that we hate to put her in an ordinary school again.

We have an apartment in the Latin Quarter that we go to next week - I'm sure, though, I wrote you about how pretty it is. I'm very anxious to get back though I'm afraid we'll head into another

P.S. - If you see the Kottlers tell them we send our love & that I'm a big vent to have answered Edith's letter but that I really will. We were in Rome when they showed his window & were bitterly disappointed not to see it!

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

September 13, 1960

Dear Edith:

Despite 100 degree heat and thick layers of gray smog I am trying to get back in the swing of work, of which this letter is almost the first evidence.

First, as regards the Shahn drawing I bought from Lawrence, a photograph of which is enclosed. He showed it to me with a personal dedication to him on it and told me that it would be too embarrassing for him if you and Shahn knew that he disposed of it. Rightly or wrongly, I thought this a convincing story, especially since I regarded him as a long-time and trusted employee of yours and did not attribute other motives to his actions.

In regard to the Marin show, the following were sold:

W.C. #15/1 Maine Farms #1 n.d. Pro. — 626 5/27
W.C. #29/6 Region near Taos and Santa Fe, New Mexico 1178.00 — 6274 5/27
also 1 etching B142, The Lobster Fisherman 1250.00 — 35 — 6001 5/25

I am still trying to catch up with a few other people who expressed interest during the show and hope that something will come of it. I am planning to return the balance of the show to you by the end of next week. In the meanwhile I am enclosing check for \$1000.00 on account.

I hope that you received the 2 small Zajac sculptures in good order and that you were pleased with them. Would you be able to give me some idea as to when we might expect payment on the large "Deposition" which we sold to Milwaukee?

It sounds like you have been having a really difficult summer and I hope that things have taken on a more pleasant note. I must confess that it has been a very trying time for me as well, the most disturbing result of which my inability to get up the necessary enthusiasm for the job ahead. I am looking forward to cooler weather and the resulting increase in activity to pull me out of my slump.

Sincerely yours,

Mrs. Edith Gregor Halpert

Cable/GALLAND

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✓ 1/10
✓ 1/10
send ✓ 1/10
✓ 1/10
cat

DR. SAMUEL A. WEST
EXTRACTIONS • ORAL SURGERY
1615 Broadway at Telegraph
Oakland 12, California
GLencourt 2-0202

Gentlemen -
would you kindly give me a representative
list of Hartleys + Doves that you have
for sale.

Chas

*sent
12/18*

RIVERSIDE RADIO WRVR

490 RIVERSIDE DRIVE NEW YORK 27, NEW YORK RIVERSIDE 9-7000

JACK D. BUMMERFIELD
GENERAL MANAGER

RODERICK D. RIGHTMIRE
ASSISTANT MANAGER

September 2, 1960

American Folk Art Gallery
32 East 51st Street
New York City, New York

Gentlemen:

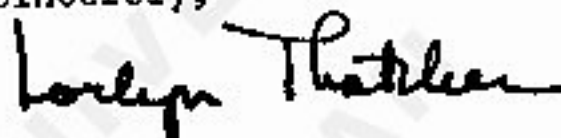
During the coming year, Riverside Radio will inaugurate a monthly guide to its own informational, cultural, and educational programs. It is our plan to supplement the program guide with a selected listing of cultural events and opportunities in the New York City area.

We hope you will agree that the project is a useful one, and that you will be willing to keep us informed about exhibits and special events occurring throughout the year at the American Folk Art Gallery.

Although we do not expect publication until our broadcasting begins, we shall appreciate being placed on your mailing list at this time in order that we may begin organizing our materials well in advance of publication date.

With thanks for your help,

Sincerely,



(Miss) Lorlyn Thatcher
Script Editor

t



CHRIST * THE KING * THE CHURCH

A NATIONAL INVITATIONAL ECCLESIASTICAL AND RELIGIOUS ART SHOW, OCTOBER 18 THROUGH OCTOBER 28. COMMITTEE:
IRVING A. DUFFY, CHAIRMAN—RIGHT REVEREND EUGENE PADDOCK—MRS. HENRY FORD II—WILLIAM WOOLFENDEN—CHARLES
ADAMS—DON E. ANNENS—WILLIAM BOGAN—FREDERICK COLOMBO—JOHN R. DAVIS—ROCCO DIMARCO—SAMUEL FATZICK—
EMMET JUDGE—EDWARD KOKAN—RICHARD MORRIS—FRANK PERRON—WILLIAM ROBINSON—JAMES ROCHE—ZOLTAN SEPESNY

September 10, 1960

Mr. Abraham Rattner
38 E. 51st St.
New York City
% Downtown Galleries

Dear Mr. Rattner:

May I remind you that the jury date
for awards of the forthcoming Christ * The King * The
Church exhibit is scheduled for Sept. 15.

In as much as the quality of your work
would certainly be considered for an award, may we
expect to receive your entry before then?

Thank you.

Sincerely,

Rev. Wm. Davidson

Rev. William B. Davidson

director

Dp

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

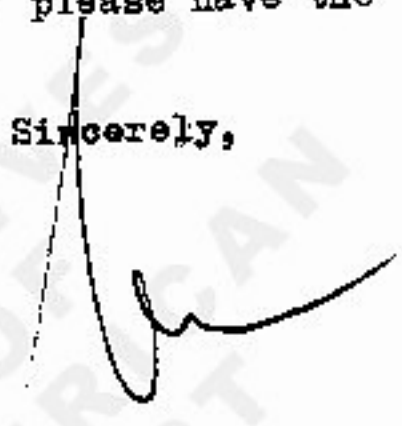
from the desk of **FELIX LANDAU**

September 16, 1960

Dear Edith:

Enclosed are 3 prints of one of the 2 sculptures which we sent out to you on September 7th and which I hope you have received by now. Unfortunately, we don't have any photos of the other pieces. If you feel it is necessary, please have the photo made for us.

Sincerely,





Old Westbury Gardens

WESTBURY • LONG ISLAND • EDORWOOD 2-0048

August 29, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The exhibition of American Sculpture, to which you so generously lent William Zorach's "Victory" and "New Horizons", closed on Sunday.

The "New Horizons" was shipped to Mrs. Watson Webb last month, but Hahn Brothers will return Zorach's "Victory" to you and also his "Puma". The "Puma" was lent from Mr. Zorach's studio in Brooklyn but as he is away, I thought it best to return the "Puma" to The Downtown Gallery.

The Zorach sculpture was greatly admired and was an important contribution to the success of the exhibition.

The Trustees of Old Westbury Gardens are most appreciative of your generous cooperation and join me in thanking you for having given us the privilege of including the Zorach sculpture in our exhibition.

Sincerely yours,

Jessie Phillips

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. F. MARSHALL, PRESIDENT

1201 (4-60)

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

BB029 SSK135

1960 AUG 25 AM 9 07

B BC003 17COLLEDT WISGASSET ME 25 857A EDT

MRS EDITH G HALPERT • HAS FONE

EDENHILL RD NEWTOWN CONN

TRYING TO FIND REPLACEMENT HAVE RETURN FLIGHT RESERVATIONS

THIS SUNDAY TRY TO BE OF GOOD CHEER

PEGGY BABCOCK

GA 64508
CS 9/6A FTD

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

~~Charles~~
T. ROUNSON

14 September 1960
4218 Howard Avenue
Kensington, Maryland

Dear Mrs. Halpert,

Thank you for taking the time
from your busy day to speak with
me. It was exciting for me to
see the Downtown Gallery. I
know you would prefer that people
see the gallery after the housekeeping
is finished. I prefer to accept
life's experiences as they occur.

Since I was a child I have
read about the Downtown
Gallery. Getting to see the
gallery for the first time in
the excitement of preparation
for the coming season to
me was a memory I shall
cherish. There is a vivid

September 12, 1960

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear John:

The Ben Shahn, "Anatomical Man" which is in the collection of Miss Mary E. Johnston is now at her house in Clearwater Beach, Florida. She informed me that the painting was deteriorating. I discussed this with our restorer and he said that it might have been caused by the climate. He did not know of a qualified person in the area whom we could recommend to repair it.

Would you mind asking Ben Shahn himself what he would suggest? I think that this would be very helpful. I would hate to see the painting fall apart.

Many thanks.

Sincerely yours,

Allon T. Schoener
per ehm

Allon T. Schoener,
Curator

ATS:ehm

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August 31, 1960

Mr. R. A. Liggett
Chairman of the Board
The First National Bank of Tampa
Tampa, Florida

Dear Mr. Liggett:

We seem to be playing a game of hide-and-seek. I, too, have been away and as a matter of fact am not due back at the gallery until September 6th. However, I dropped in today and am answering your letter of August 11th.

For your information the price at which the painting was consigned to the Yale University gallery is \$450.

If you find this satisfactory, we shall be very glad to ship the painting to you for your consideration. The gallery re-opens officially on September 6th and we shall be glad to follow your wishes in the matter at that time.

Sincerely yours,

EGH:pb

Sent 9/7

picture behind my ^{two} eyes. There was the
Sign Marie Room in the back hallway
and at my feet by Mrs. Babcocks
desk was the head by William
Lorach. (By the way is it "Man of Judah"

I saw that one several years ago in
Chicago) Then you came down the
steps. What a tiny, vivacious person
you are. All these years I have had
no mental picture of you as a person
but a definite image of what you
represent in my cultural life. Now
the picture is complete. It seems
rather foolish to attempt any
adequate expression of gratitude
for what you have done. Thank
you.

Plan to visit New York
City the second week in February

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 31, 1960

Mr. Garland Ellis
Continental Life Building
Fort Worth, Texas

Dear Mr. Ellis:

Again I must ask your forgiveness in being so slow, but as you gather, we had some complications in connection with our records. We are very grateful to you for the photostatic copies you sent us, as they proved conclusively that one of the checks had not been entered.

I am therefore now enclosing our check for \$200.00, which straightens out the account to everyone's satisfaction.

Sincerely yours,

BH:pd

Enclosure

stedelijk museum

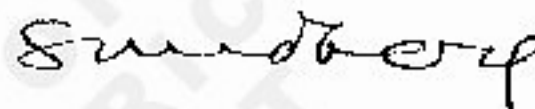
gemeentemusea amsterdam paulus potterstraat 13 tel. 73 21 46
postbus 5062

stedelijk museum September 17, 1960
amsterdams historisch museum
museum fodor
museum willet holdhuysen
no. bijlage

Dear friends

I intend to come to New York (as a judge for the International Guggenheim Prize) from 11 - 19th of October and I will stay at least from 11 - 15th at the Stanhope Hotel, Fifth Avenue/81st Street. Of course I would be very happy to see you although I don't know how to manage as time is rather short. I will try to contact you soon after arrival.

Yours sincerely,



W. Sandberg
Director of the Municipal Museums
of Amsterdam.

Sept. 3, 1960

*distal
by J. Marin*

Mr. Martin Friedman, Curator
Walker Art Center
1716 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Friedman:

Here are several suggestions, regarding paintings
by Charles Sheeler for your Show. They are as follows:

1. "Pertaining to Yachts and Yachting"

1922 Oil 23 1/2 x 19 1/2

Coll. Philadelphia Museum

2. "The Upstairs" 1938 Oil 13x20

Cincinnati Art Museum

Both Reproduced "Charles Sheeler" by
Constance Rourke Published by Harcourt,
Brace & Co. New York, 1938

3. Family Group 1950 Oil 28x14

Coll. Mrs. Ernest F. Eldlitz

1050 Fifth Ave.

New York, N.Y.

Photograph enclosed

4. It's a Small World 1946 Oil 20x24

Coll. Newark Museum

5. Connecticut Power House 1943 Oil 15x22

Coll. Mr. Edmund J. Kahn

3525 Turtle Creek Boulevard

Dallas 19, Texas

Sincerely yours,

John Marin, Jr.

September 8, 1960

Mr. Joseph J. Christian
Acting Deputy Commissioner
Department of Buildings
The City of New York
Municipal Building
New York 7, N. Y.

Re: 32 East 51 Street,
Manhattan
Docket No. 17096P

Dear Mr. Christian:

Since the gallery was closed during the months of July and August I did not have occasion to answer your letter of July 20th. However, one of your representatives called on me a short time ago when I dropped in to supervise some remodeling in the building and no doubt prepared a report.

However, I suppose I should advise you that the Department of Health cooperated most effectively and that as a result we are no longer "infested with rats." It was obvious that the problem was largely or entirely due to the fact that the workmen in the buildings under construction discarded their refuse during coffee breaks, luncheon periods, et cetera, and left sufficient food within the construction as well as on roofs, stoops, and so on, of adjoining buildings to attract the sewer rats which settled thereafter in the cellars of the adjoining buildings, thus causing all the havoc which I reported. As soon as the Department of Health gave orders to the builders and the various construction firms to cease this practice, the rats departed and we have had no trouble since.

I should like to suggest that some regulation or law be enacted to eliminate this nuisance in the future, particularly with all the building programs in effect at present and obviously in the future. I think it is imperative that all those involved be ordered to maintain a sanitary code in throwing all the refuse in containers which could be closed and emptied several times during the day. There is no excuse whatsoever for empty milk containers being thrown at random on the streets, on adjoining roofs and stoops, nor any other remains of food. I hope this will be done in other neighborhoods to obviate the great problems we have had in this vicinity.

Sincerely yours,

EDM:pb

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

It is suggested that publications listed above be given use, without fee, of photographs and color transparencies furnished by the museum on condition that suitable courtesy or credit lines accompany the reproduction, such credit lines to recognize the museum, the collection and the donor identified with the object; and that photographs and color transparencies sold or lent for publication will state the credit line desired. It is suggested that details of works will only be permitted if the word "detail" is included in the caption.

It is suggested that color plates made by publications in classes a, b, c, d, be controlled as follows:

- (I) The museum may require that proofs be submitted for approval prior to publication,
- (II) Reproduction rights will be limited to one use unless otherwise agreed to by the museum,
- (III) Plates, color transparencies, color separations and other devices used to reproduce museum objects may not be reused for publication elsewhere without the consent of the museum,
- (IV) The museum reserves the right to make, at its own expense, and retain copies of all such plates, etc.,
- (V) The museum is privileged to order, at the time of printing, any overrun it may desire, to be paid for at cost plus 10%.

1. A. REPRODUCTIONS FOR USE IN GENERAL BOOKS AND MAGAZINES not devoted to art and in newspapers in other than art or news sections.

It is suggested that a fee be charged if such reproductions are used for purposes similar to those for which the publishers usually pay (i.e. New York Times Book Review.) Suggested range of fees in such cases are similar to those given under Section 4 below.

2. COLOR REPRODUCTIONS MADE FOR SALE AS INDIVIDUAL PRINTS

When permission is granted to commercial publishers to reproduce works in color at their own expense, the following reservations are suggested:

- (I) Permission given a publisher will be for a specific use only. It may be an exclusive right for a limited period at the discretion of the museum,

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

September 7, 1960

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

This Department of the Museum has recently been granted funds which again make it possible for us to assemble a group of distinguished exhibitions of modern art loaned through the generosity of public and private lenders and to make these loans available to highly qualified institutions throughout the United States.

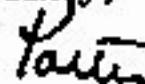
Among first exhibitions to be undertaken in this revived Museum activity is one of **DRAWINGS BY JOSEPH STELLA**. In making the choice for this exhibition, Mr. James Schuyler in collaboration with Miss Elaine Johnson has had two objectives: one, to present to a large public the astonishing variety of Stella's great achievement in terms of style and time; and secondly, to demonstrate the skill with which he employed his equally remarkable gifts as a draughtsman and colorist. The exhibition will be limited to about forty works and I am writing to request the loan of the following works: 1) Composition (1914), pastel; 2) Night Fires, pastel; 3) Abstraction (ca. 1918), watercolor; and 4) Factories (vertical composition), gouache. Miss Johnson has also told me of the small tondo abstraction, ca. 1912-13, which is currently in your warehouse. It would be of the greatest interest to us if we might arrange to see this work.

We are requesting loans for a period of one year's exhibition beginning on or about November 1st. We would of course be responsible for the costs of packing and transportation, and would insure loans from wall-to-wall under our regular fine arts policy at the values specified by lenders. You may be certain that the greatest care will be given the preparation of all loans for travel.

With the hope that you will grant our request, I am enclosing our Loan Agreement Form in duplicate, asking that you retain the duplicate copy for your records and return the signed original to us. Our Registrar will then be in contact with you regarding the collection of your loans which we hope to collect as soon as possible for reparation for travel.

I am sure you will agree that this is an opportunity to contribute substantially to the extension of Stella's reputation as an artist and to bring untold pleasure to the many admirers of modern art throughout our country.

Sincerely,



Porter A. McCray

ENC: Loan Agreement Forms: 4

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August 31, 1960

Miss Betty Winer
Secretary to Mr. Frederick A. Sweet
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Miss Winer:

Thank you for your letter of August 24th.

Please advise Mr. Sweet that we shall be glad to cooperate in the forthcoming exhibition opening on January 5th. However, we no longer have the Charles Sheeler painting **SUN, ROCKS AND TREES** in our possession. This was sold some time ago to the Webb Museum in Shelburne, Vermont, and I would suggest that Mr. Sweet write to Mrs. J. Watson Webb at that address to ascertain whether she would lend the painting for the exhibition — it is, by the way, one of a small group of modern paintings Mrs. Webb plans to announce as additions to her collection in the near future. Nevertheless I am quite sure it will be all right for Mr. Sweet to write to Mrs. Webb directly.

X
Also, we have several paintings by Rattner entitled **JOH**. Perhaps Mr. Sweet has the number or the date on his records. If not, when I return to the gallery on September 4th, I shall refer to our chart to see whether he had made reference to the specific picture at some previous time. The Davis will be available and the form for it will be sent to you next week.

Sincerely yours,

RR:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

JEAN DELACOUR
DIRECTOR

COUNTY OF LOS ANGELES
LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK
LOS ANGELES 7, CALIFORNIA

C. F. GEHRING
ASSISTANT DIRECTOR

August 31, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 31st Street
New York 22, New York

Dear Edith:

I didn't find your letter of July 21st until I returned to Los Angeles last week. It would have been fun to visit you in Connecticut. As it turned out, however, I spent almost all of my time in New York, including weekends, working quietly on the Bonnard exhibition. They gave me a nice office at the Museum of Modern Art and when I wasn't there I was off in libraries finding new materials and old habits.

We just got word that Stuart's painting Premier has been selected for the Guggenheim International and Ric and I are overjoyed.

I will be in New York for a few days early in October on my way to Europe and hope to see you then.

Best regards.

Cordially yours,



James Elliott
Assistant Chief Curator

JE:jl

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 1

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

During the first two weeks of October Mr. Gudmund Vigtel, Assistant to the Director, and I expect to be in New York for the purpose of selecting works to be invited for the 27TH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING.

There are some sixty galleries on our itinerary and, needless to say, we shall have to use our time as efficiently as possible. I would like to make an appointment with you for a visit on the 7th of October at 11:30 o'clock, and hope that this will be convenient with you. I would very much appreciate a reply at your earliest convenience.

Sincerely yours,

Bill

Director

Would you care to have lunch with us after we have seen the paintings at your gallery? We regret that our schedule will only allow one hour for this. If necessary, could you make reservations at a nearby restaurant?

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WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 11, MISSOURI

Cable Address: Neltrust

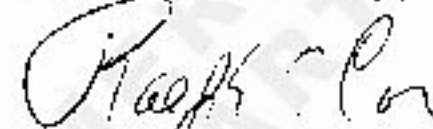
September 16, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In reply to your letter of September 14,
I shall be in New York City for a number of days after October 4, and will look forward to visiting your Gallery at that time, and discussing further the matter of the Sheeler painting.

Yours sincerely,



Ralph T. Coe, Curator
Paintings & Sculpture

RTC/aky

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

F

September 15, 1960

Mr. Ray E. Adams, C. S. R.
Courthouse
Fresno, California

Dear Mr. Adams:

Because the gallery was closed for the summer period, your letter did not come to my attention until today.

Much as I should like to be of service to you under the circumstances outlined, I am in no position to be of assistance since we do not represent Grandma Moses nor have we any examples of her work in our gallery collection. May I suggest that you communicate with

the St. Etienne Gallery
46 West 57th Street
New York City

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 8, 1960

Miss Marie Louise Michel
Pine Tree Hill Road
Newtown, Connecticut

Dear Miss Michel:

To use a defunct term, all I can say is "Is my face red!"

After three summers largely spent abroad, I looked forward to this year as I adore my home in Newtown and would rather be on Eden Hill Road than anywhere in the world. However, fate was against me and I had a series of dramatic experiences, including an operation which made driving impossible for me and more serious problems which were worse. When I was not in bed I had to be in New York and all in all spent practically no time in Newtown. I did so want to see the exhibition but it was impossible to do so. I hope you will forgive me.

If I can possibly eke out a weekend before the gallery activities involve me, I shall certainly get in touch with you. On the other hand, I do hope you will come in to say hello in New York. We are not officially open as yet because of a considerable rebuilding and redecorating program but I am on tap in the gallery practically all the time. Won't you please give me a ring when you are in New York and come up and have a drink with me. I am very eager to meet you.

Sincerely yours,

WMS:pb

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2 September

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I tried to call you today but learned that you were still summering in Newtown. What I need now will require a check of your gallery records and so a letter must suffice. I hope that this really is the home stretch. I am studying your letter of April 16 and will ^{here} consider its points. I have also added a few more items for consideration. Before I launch into this, I am sure that you understand that your constructive suggestions continue to be welcomed and wherever possible and compatible with the show's thesis, I have tried to incorporate these.

(1) Demuth -- April 13th letter from Marie C. Mahoney, Mr. Currier's secretary, states that Currier is out of town for several weeks and therefore is unable to make a loan to us. The Currier's never did reply to me. Can you try them for us? They have the loan form and if the loan is approved we need their signature on it and it should be returned to the Center.

Your picture "Red Poppies," 1919 is listed in Ritchie's catalogue as "Poppies," 1929. Also, "Nospmas M. Egiap" is listed as "Nospmas M. Egiap Nospmas." On Demuth's paintings, could we use the term pasteboard to include composition and cardboard? "Poster Portrait 123," would seem to be about 1928. Do you agree? "Trees" (Downtown Gallery) would seem to be around 1920-22, okay?

(2) Dickinson -- We have three Dickinson still life pictures which are close to the Precisionist feeling. We are not including our own very fine Dickinson pastel. I strongly feel the style of "Factory in Winter" is for purposes of the show, too impressionistic and lacks the incisiveness of these other works; I feel this way about the bridge picture belonging to John Marin, Jr. and the Newark bridge picture. I wanted the "hard-edged" "Harlem River" but the Museum of Modern Art in a burst of generosity sent it off to the American Embassy in Germany where it is doing great patriotic services, no doubt. This is the style of Dickinson which qualifies within the Precisionist context.

I think the smaller studies, while modest, are closer to this aspect of Dickinson we need. I would gladly trade the two of them for one additional major example. You will note that we have the best of the factory and industry group. Have you any further suggestions on Dickinson?

ing information regarding sales transactions, responsible for obtaining written permission and purchaser involved. If it cannot be a reasonable search whether an artist or ing, it can be assumed that the information at 60 years after the date of sale.



The Readers' Subscription, Inc.

59 FOURTH AVENUE, NEW YORK 3, N. Y.

OREGON 4-6070

August 26, 1960

Mrs. Edith Drebor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

My apologies for failing to send you a copy of the new issue of the Griffin, several of which are enclosed herewith. We feel that you and Stuart Davis helped us out of what would have been an almost insolvable problem - that is, illustrating the cover of this particular issue of the Griffin which featured the new Dictionary of American Slang.

Again, my apologies for the delay.

Sincerely yours,


Thomas C. F. Lowry

TCFL:DMK

↑
POL (GRIFFIN)
uses auto
for reproduction

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Number 9

41,5 x 32 cm

Back-house

Autographic Van Goethem P.

Paper of Silk

Date 1959



Number 10

18,5 x 23,3 cm

Autographic Van Reussevelt J.

Paper

Date 1960



August 30, 1960

Mr. Phillip A. Brune
World House
987 Madison Avenue
New York 21, N. Y.

Dear Mr. Brune:

Your letter of August 16th was forwarded to my summer home.

X We shall be very glad to cooperate with you but I cannot give you a definite answer until I return to the gallery shortly after Labor Day. Unfortunately I have no records with me and it will be necessary to ascertain whether the specific painting referred to is in the gallery or on exhibition somewhere.

I shall call you promptly after my return.

Sincerely yours,

BHB:pb



MUNSON GALLERY

Est. 1860

275 Orange St. Telephone UNiversity 5-2121 New Haven 10, Conn.

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September 9, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I'm sorry that I haven't been in touch with you sooner but apparently your letter of June 9 was either misplaced or did not reach us at all.

I am planning to come down soon, and will bring back the Ben Shahn's at that time. I'll be looking forward to seeing you then.

Very truly yours,

Larom B. Munson
The Munson Gallery

LBH:mf

ETCHINGS

PAINTINGS

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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

BP-1201 (4-00)

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

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SY TNA204 15 2 EXTRA CNT FD TORONTO ONT 7 1031AME

DOWNTOWN GALLERY

32 EAST 51ST STREET NYK

PLEASE FORWARD ANY AVAILABLE PIX BLACK AND WHITE OR COLORED

OF BEN SHAHN

WHITNEY MCCAMMON PHOTO EDITOR MACLEANS MAGAZINE.

481 University Ave
Toronto
Canada

Boston University
School of Fine and Applied Arts
857 Commonwealth Avenue
Boston 15, Massachusetts
August 28, 1960

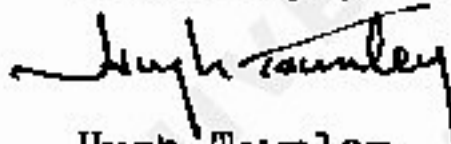
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Edward Dwight, the director of the Milwaukee Art Center and a friend of mine, has asked me to send photographs of my work to you. I believe he spoke with you about my sculpture last June in New York City.

I am now enclosing several illustrated announcements and a biography. If these things interest you, I would be delighted to send you photographs of recent work. I visit the city occasionally, and if you like, would be most pleased to talk with you.

Sincerely yours,


Hugh Townley

HT:mrh

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Mrs. Edith Halpert

-2-

9 September 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

* the monkey of Precisionism

- ✓ b. Shell and Shingle. Again respecting the idiosyncrasies of the lady and, on the basis of her revised dating of Cleveland's White Flower (Hanna), I found a pile-up of 1926 works. (She redated our Lake George Barns from 1925 to 1926.) I wrote John Marin, Jr. and with regret withdrew request for his picture but asked for his Dickinson Environs of New York.

3. Demuth:

- X a. Plums and Apples. Since our phone conversation this problem arose anew. If Mr. Currier will agree to your request, we will take the picture happily. His secretary's refusal was not followed by a letter from him after his return to the country. Please also note second paragraph of Demuth section in my Sept. 2 letter for other points.

4. Davis:

I am definitely decided that I want an Eggbeater picture. I know Lane's Eggbeater No. 3. You mention that Lane is once again in a crisis. He had to be blasted to respond to my earlier letters. Could you please explain to him that this new request is prompted by the decision to include only a select few (two to be exact) historical examples of major influences and parallels to the Precisionists. On your reply, I would send him a loan form. I will follow whatever procedure here you deem best. ^{in contact with him} Actually, he has been cooperative in agreeing to a few switches.

5. I still need the following facts:

- X a. date Downtown Gallery opened. 11926
b. date each artist in Precisionist group joined Downtown Gallery.
c. date and place of major one-man shows for each of these artists.
d. most recent outline biography of Davis (we have all catalogues here.)

I am sorry if much of this is repetitious. Long distance maneuvering has its drawbacks. The end is in sight. The show looks marvelous and every artist and his widow will get a fair share.

With best regards and good wishes on your new program for the Downtown Gallery.

Martin

Martin Friedman, Curator

August 30, 1960

Mr. Spencer Cowan
Curator, Charna Stone Cowan Memorial Collection
Brandeis University - School of Creative Arts
Waltham 54, Massachusetts

Dear Spence:

It was good to hear from you, and of course you know that I will be glad to cooperate with you in relation to the exhibition you outlined. At present I am in Newtown completing my so-called vacation but as soon as I get back to New York after Labor Day I shall refer to my generous records in connection with the Federal Arts Project. Actually I was associated with it as a special consultant for a few months and set up the exhibition and the allocation projects. Thus I am very familiar with the material and think I could be of help to you.

Why don't you drop me a note early in September and let me know when you are coming in so that I can have the material prepared for you. Meanwhile my very very best regards to Dusty and to you.

Sincerely,

BGH:pb

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Van Goethem Paul
Desquinië 220
Antwerpen, Belgium

Number 27

12,5 x 10 cm

Landscape

Autographie Van Reussevelt Jef

Paper

Date 1958



Number 28

37 x 27,5 cm

Back-house.

Autographie Van Reussevelt J.

Paper

Date 1958



FRANK GETLEIN
713 SPRUCE BROOK ROAD
BERLIN, CONNECTICUT

September 8, 1960

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

Frank and I are doing a book for the
Bruce Publishing Company, 400 N. Broadway, Milwaukee 1,
Wisconsin, called CHRISTIANITY IN MODERN ART. To illustrate
the book we should like to purchase from you, along with
permission to reproduce them, glossy prints of

The Black Cross, Georgia O'Keeffe, oil, Collection of artist,
page 54, catalogue, Religious art of the
Western World, Dallas Museum of Fine Arts, 1958

Gothic, Mark Tobey, 1943, tempera, Mrs. Berthe Poncy Jacobson,
Seattle, Washington

Moses, Abraham Rattner, 1955, 36x28, oil on canvas, repro. in
Allen Weller's book, 1956 (with tablets)
same as Mr. Poplack's in Ford catalogue?

¹⁹⁴⁸
Pieta, Abraham Rattner *Judger*

Valley of Dry Bones, Abraham Rattner, Downtown, 1953-6
triptych

The Last Judgement, triptych, Abraham Rattner, Downtown, 1954-6

Resurrection, Jack Zajac, Downtown, fiberglass *Randau*

Lamb, Jack Zajack, Downtown (trapped

Moses, William Zorach, 1956, Granite, Columbia University

John the Baptist, Zorach, 1955, Porphyry, Downtown

The Family, Zorach, 1957, Granite, Coll. L. Arnold Weissberger

Please send the photographs, the permissions
and the bill to me at the Berlin address.

Thanks so much for your help. The day (and
night) on Eden Hill were sheer joy.

Best,

Dot

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WALKER ART CENTER

710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

25 August 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Edith:

Thanks for your letter. Glad to hear that you are recovered from the hospital visit. I was sorry to learn of Lawrence's defection. But it sounds like the building program goes full steam ahead at the Downtown Gallery.

I am studying your letter and will reply very soon to the points you raise on some of the choices. Meanwhile, I need, as soon as possible, to have from you some dates for the artists in the Precisionist show with the Downtown Gallery. Please tell me when each formally joined the gallery, and, termination dates for those who left would be useful for research but not published. Also, please give me dates for major one-man shows * at the Downtown Gallery. Lastly, but equally important, can you give me the year that the Downtown Gallery opened.

I hope to hear from you soon.

Regards,

Martin

* of Scheeler, O.K. Muffs, Spencer, etc.

Martin Friedman
Curator

mf:lc

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Van Goethem Paul
Desguinlei 220
Antwerpen, Belgium

Number 1
30 x 21,5 cm
Nib design
Paper



Number 2
35 x 27 cm
Les énerves de jumieges
Date 1880
Own signature, E. Gaujean
Paper





10-380
(REV. 9-57)

REYNOLDS METALS COMPANY

RICHMOND, VIRGINIA

[P.O. 8-36-68]
PURCHASE ORDER

NO. 75690 M

— ABOVE ORDER NUMBER MUST APPEAR ON ALL INVOICES, CORRESPONDENCE, ETC., PERTAINING TO THIS ORDER.
— ACKNOWLEDGE ORDER PROMPTLY. FORM IS ATTACHED FOR YOUR CONVENIENCE.

DATE APRIL 12, 1960

TO THE DOWNTOWN GALLERY, INC.
32 E. 51ST STREET
NEW YORK 22, N.Y.

SHIP TO (PLANT DESIGNATION AND ADDRESS, WHEN SHOWN, MUST APPEAR ON ALL SHIPPING PAPERS.)

REYNOLDS METALS COMPANY
6601 W. BROAD ST.
RICHMOND, VA.

SHIP VIA

BEST WAY

F.O.B.

DESTINATION

INVOICE IN (3) COPIES ON DAY OF SHIPMENT TO

REYNOLDS METALS COMPANY

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INVOICE REC.

PAYMENT TERMS
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DATE REQUIRED AT DESTINATION
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ITEM NO.	QUANTITY	(ITEM CODE)	DESCRIPTION	UNIT PRICE	UNIT	TOTAL AMOUNT
1	2		EMBLEMS FOR 1960 R. S. REYNOLDS MEMORIAL AWARD MR. ZORACH WILL PREPARE TWO EMBLEMS MADE OF ALUMINUM, APPROXIMATELY 18" TO 24" HIGH, FOR DELIVERY TO REYNOLDS METALS COMPANY. MR. ZORACH WILL PROVIDE SKETCHES OF THE EMBLEMS FOR DISPLAY PURPOSES, AS WELL AS AN EXPLANATION OF THE SCULPTOR'S INTERPRETATION OF HIS WORK. WE WILL ARRANGE WITH YOU FOR PHOTOGRAPHS OF MR. ZORACH AT WORK ON THE SCULPTURE, AND WE WILL HAVE THE RIGHT TO USE HIS NAME AND LIKENESS IN OUR ADVERTISING AND PROMOTIONAL MATERIAL. AFTER THE TWO CASTINGS ARE MADE, THE MOLD FOR THIS EMBLEM WILL BE DESTROYED, REYNOLDS WILL OWN THE EMBLEMS AND ALL RIGHTS INCIDENT TO THEM. PAYMENT FOR THE EMBLEM WILL BE MADE ON DELIVERY OF THE EMBLEMS TO REYNOLDS METALS COMPANY. CONFIRMING...DO NOT DUPLICATE.... <i>I have read contents & initial agreement & will carry out above</i>		LOT	\$4,000.00

THIS PURCHASE ORDER IS SUBJECT TO THE CONDITIONS AND STIPULATIONS ON THE REVERSE SIDE OF THIS SHEET AND/OR ATTACHED HERETO.

REYNOLDS METALS COMPANY

BY

KH

R. V. HUGHES, PURCHASING AGENT

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September 3, 1960

Dear Mary:

Lang San Antonio

This summer I arranged for a telephone answering service. The operators have been sending me very mysterious messages. Among them I find one dated August 22 to the effect that a Mrs. Lang called from Beverly Hills and indicated that it was urgent but that she would phone again. The name may have been Lung. I don't know.

In any event, I thought I'd write you to ascertain whether there is any connection, and if so, what was so urgent? Were you, and if so, are you still in California? Please write me at the gallery now that my so-called vacation is at an end.

It has been a long time since your last visit, and I am eager to know how you are, Sylvan, and the rest of the family. Please come up soon and see the gallery all rejuvenated, face-lifted and shining bright. I have engaged a new assistant; Lawrence Allen is no longer with us for interesting reasons; and there will be a pretty girl at the desk to receive all comers.

I hope that you-all have had a pleasant summer. My best regards.

As ever,

ECH/pab

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August 31, 1960

POL

Mr. William Evans, Librarian
Norfolk Museum
Norfolk 10, Virginia

Dear Mr. Evans:

Indeed we shall be very glad to continue your name on our mailing list and when the gallery reopens on September 12th I shall see to it that your name is placed in our permanent file.

Incidentally, would you be good enough to let me know the name of your director? With all the changes that have taken place in the museum world we are revising our mailing list and want to be sure that everyone who is interested will participate.

I should also like to receive your bulletins and calendars when they are released. Thank you.

Sincerely yours,

EGH:pb

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NORFOLK MUSEUM

& THE 1792 TOWN HOUSE OF MOSES MYERS

NORFOLK 10, VIRGINIA

September 7, 1960

Dear Mrs. Halpert,

Mr. Evans, our librarian, passed your letter of August 31st on to me for reply. We are always glad to receive your mailing material, and will be sure to check that you are on our regular mailing list for the season.

The new Director here is Henry Bryan Caldwell, who was formally at the Fort Worth Art Center.

Sincerely,

Donald M. Halley, Jr.
Donald M. Halley, Jr.
Associate Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

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August 31, 1960

Mr. Maurice A. Chase
3928 Layman Drive
Cincinnati 29, Ohio

Dear Maurice:

If you have talked with Nathaly during the past few weeks you will forgive my belated reply to your letter. If you can still remember the word "taooris," I can assure you that I had it wholesale during the past two months. I won't burden you with my problems, but when Nathaly gives you a brief outline, I am sure you will understand.

I am very happy that you agree with me and will join me in helping Sally and Ronnie until she becomes more self-sufficient. I shall send her a check for the sum mentioned every month beginning September 1st and will explain the plan to her. I am sure that you can manage this as well as I, even if it means that you have to reduce your public charities. A grandson, I am sure, is more worthy and certainly more close. Again I repeat that I shall match you every month even if it means a sacrifice for me, particularly at this time when I was involved with an expensive operation and a very serious loss in business funds.

Frankly I think we have little to expect from Howard, whose sense of responsibility is practically nil and I doubt can ever be developed.

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September 4, 1960

Mrs. Milton M. Lieberman
Chairman, Art Committee
Congregation Beth El
222 Irvington Avenue
South Orange, New Jersey

Dear Mrs. Lieberman:

Your letter addressed to Mr. John Marin, Jr., was referred to me.

Because our roster is so small and the artists so unprolific, we have been obliged to limit our exhibition loans exclusively to museums engaged in documentary exhibitions - themes or one-man shows. While this is regrettable to us as well as to those who make requests, we have no alternative in the matter.

We are about to embark on a program of obtaining additional artists for the gallery. When this is accomplished, we shall be very glad to be among the four galleries whose artists you will feature in your shows.

Sincerely yours,

BGH/pab
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To Praise.

Van Goethen Paul
Desguinlei 220
Antwerpen, Belgium.

Number

1	5000 fr of 100 dollar
2	10000 fr of 200 dollar
3	
4	750 fr of 15 dollar
5	750 fr of 15 dollar
2a	950 fr of 19 dollar
3a	750 fr of 15 dollar
7	1100 fr of 22 dollar silk 1500 fr of 26 dollar
8	900 fr of 18 dollar
9	1400 fr of 28 dollar silk 1700 fr of 34 dollar
10	900 fr of 18 dollar
11	700 fr of 14 dollar
12	1150 fr of 23 dollar
13	850 fr of 17 dollar
14	1250 fr of 25 dollar silk 1450 fr of 29 dollar
15	250 fr of 5 dollar
16	500 fr of 10 dollar
17	750 fr of 15 dollar
18	350 fr of 7 dollar
19	1250 fr of 25 dollar
20	800 fr of 16 dollar
21	1850 fr of 37 dollar
22	1100 fr of 22 dollar
23	1650 fr of 33 dollar
24	900 fr of 18 dollar
25	850 fr of 17 dollar
26	550 fr of 11 dollar
27	300 fr of 6 dollar
28	1350 fr of 27 dollar
29	1750 fr of 35 dollar
31	1500 fr of 30 dollar
32	400 fr of 8 dollar

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September 8, 1960

Mr. Hugh Townley
Boston University
School of Fine and Applied Arts
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear Mr. Townley:

Thank you for sending me catalogues of your one-man shows and a complete report of your participation in other exhibitions.

Several years ago we reduced our roster by removing a number of our artists to the Alan Gallery and subsequently to the Nordness Gallery. From time to time we have had special exhibitions limited to a specialized group relating to a specific locale. We may at some future time repeat our "Artists from Boston" exhibition plan, but overall we are limiting ourselves to the artists whose names are printed below. On the other hand, when I am next in Boston, I shall arrange to get in touch with you with the hope of making an appointment to see your work, either at the Snetzoff Gallery or at your studio.

It will be very nice to meet you.

Sincerely yours,

RM:pb

3627 Barberry Ave.
Cincinnati 7.

Sept 8, 1960

Dear Edith:

I'm delighted to hear from you, but sorry you have had such a dreadful time, hope the operation wasn't too serious, but just the thought of an incision is frightening enough. I can't understand about Lawrence, the scoundrel, he had been with you such a long time, and you must have trusted him implicitly, it comes as a shock, just as this fellow whom Howard left in charge of the business, turned out to be such a 'stinker'.

I am so very grateful to you for the check, but do so wish we didn't have this problem, Maurice sent me a hundred dollars last month, with which I made a house-payment, and what do you know, Howard sent 50 to buy Ronnie school clothes, he has been 'phoning frequently lately, says he has a good job now with an Electronic Co. and for the first time sounds extremely repentant, perhaps he has found himself, and wonders of wonders maybe become a mature man, -he has always behaved like a naughty child-I know he will be better off with a job, as he just can't handle business responsibilities.

Ronnie on the other hand really amazes me, he has had an enterprise going all summer---printed his own cards too---"lawn cutting and Electric repairs" (How's that for a combination) at one time we had 9 or 10 neighbour lamps to be rewired, and last week he installed a new door-bell for a neighbour, they trust him, and he does such a good job too, keeps track of every penny, and has a savings account. He is back in school now---6-Grade.

Patsy certainly is some secretary, she types well, must be quite a young lady. I have been doing some home typing for a Cincinnati Co. It doesn't pay much---but helps.

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CLASS OF SERVICE

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WESTERN UNION TELEGRAM

1201 (4-60)

SYMBOLS

DL=Day Letter

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LT=International Letter Telegram

W. P. MARSHALL, President

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==BB243 DA288

D LUA468 NL PD=FAX LUBBOCK TEX 29 1960 AUG 29 PM 7 52

=MRS EDITH G HALPERT=

EDEN HILL ROAD NEWTOWN CONN:

=URGENTLY NEED INFORMATION REQUESTED MY LETTER OF JULY 19TH CONCERNING PRICES AND PHOTOGRAPHS OKEEFES PAINTINGS.

IF ALREADY SENT AS PER YOUR LETTER OF AUGUST 5TH WE HAVE NOT RECEIVED THANKS=

MRS W C HOLDEN MUSEUM TEXAS TECHNOLOGICAL COLLEGE LUBBOCK TEXAS.

DA1208P DA520P Da726 da942p
DA330P Da623p Da801P
DA500P Da650P Da835P
Da902p

671 64508 113
A 9040. Da 11080

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

0001 .15 August

- 5 -

Mr. Willard Cummings

August 31, 1950

Mr. Willard Cummings

Mr. Willard Cummings
Skowhegan School of Painting & Sculpture
Skowhegan, Maine

Dear Bill:

Being a retarded type, I am answering your letter weeks later than I should. However, if I were to write the saga of my summer, you would fully understand the reasons why and would forgive, I am sure.

So you know about my operation. Too bad, because I can't tell you all about it in great detail. All the fun has been taken away. Both Ruth and Jack were wonderful while I was ill. I had a delightful visit with them and in return called at the hospital to see Ruth after her operation. She took it very well and I have talked with her several times subsequently as well as with Jack. I am really very fond of them and deeply regret that I no longer have closer contact with his work. As a matter of fact we both regret it and I can blame no one but myself.

You won't believe it but I actually had planned to surprise you with a visit, taking that famous shortcut from Shelburne once again but fate was again me. However, I am happy to learn that the school has been successful again and that Ruth's talk was so successful. I should love to hear the tape some time. Isn't it extraordinary that this generation knows nothing about the past, or the recent past, I should say. Every once in a while when I give a talk to an audience that includes young people I can sense their surprise when I refer to the 'Thirties and the 'Forties. Life certainly began in 1950 for most of them. The questions are always fascinating and I love the after-talk huddles with the kids who treat me as if I were a relic of the Stone Age.

I was distressed to learn that Millie has not been well. I do hope that she has gotten rid of her nasty situation as I experience a bad back some years ago and can be most sympathetic. It is not only painful but a dreadful bore. Do let me know how she is now.

No doubt you all will be coming back to New York soon. I look forward to seeing you and should love to see the portraits. Will they be shown this fall? Your mention of Nat recalls the fact that I have not heard a word from him for a long, long time. I guess he doesn't love me any more, but my feelings for him haven't changed. When you see him next, ask him if he remembers me.

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to sovereign South American nations with indigenous Indian influences are not only flourishing but far more vocal (in a visual way, of course) than academic art.

★

In a talk on "Art in Latin America" given by Peruvian artist Fernando de Szyszlo before the U.S. commission of UNESCO not long ago, he dealt only with the movements in "modern" art, and he was able to say: "In the post-war period numerous museums and commercial galleries have been founded and there are in all capitals of Latin America a great number of artists who live exclusively from their art." Not a single U.S. city, including New York, could match the latter boast.

Luis de Almeida Cunha, author of a monograph on Brazil, published by the visual arts section (headed by Jose Gomez Sique) of the Pan American Union, Washington, D.C., said: "It is Brazil, hiding behind a still very poor bibliography of art which prepares herself for the transforming, within a few decades, of the axis of Rome, Paris, New York and Venice into a polygon."

★

At the rate Sao Paulo has been going, since the first biennial in 1951, the process won't take a few decades. Already, the Sao Paulo event rivals the biennial at Venice and threatens to overshadow the Carnegie in the U.S.

However, this boom in Sao Paulo is part of the mushrooming of art and interest in it that has been a worldwide phenomena since the end of World War II. The massive interchanges of troops and the extensive traveling since, apparently, have had the unsettling yeast effects that the Crusades had on Medieval life.

Actually, the roots of the Sao Paulo biennial go back to the Week of Modern Art organized by a group of artists, poets, novelists, critics in 1922 in the back-room of a bookshop (shades of Paris!). The city, during the week, was foisted by art such as that by Lithuanian artist Lasar Segall, who depicted suffering country folk, and by the modern music of Villa-Lobos and the untradi-



EXTREMELY REFINED in technique is this drawing on canvas by Guatemalan artist Rodolfo Abularach, one of 11 works by South American artists which Mrs. Edward R. Wehr will present to the Art Center. The complex mechanistic-organic forms are articulated in levels of light and were created by lines which are meshed, hatched, shortened to dots, but always in geometric relation. Abularach, whom Mrs. Wehr recently met in New York where he is studying on a government scholarship, explained that this drawing is the only one of a related series that he has done on canvas.

tional verses of Mario de Andrade.

★

The exhibition had just the result the organizers hoped for: Extensive publicity arising from widespread indignation. Senor Cunha reported, in his booklet on Brazil, "In the hallway exhibitions, the ladies angrily viewed the 'Yellow Man' by Anita Malfatti, and the gentlemen attacked the exhibited works with vituperations and walking sticks—one went so far as to damage the eye of one of Segall's portraits . . ."

Also, he related: " . . . One of the newspapers of Sao Paulo published the following: 'The columns of the free section of this paper are

at the disposal of those who would attack the Week of Modern Art and defend our artistic heritage.'"

In 1913, also, Segall had shown his revolutionary works but, "The reviews, although during a period of academic unanimity, were tolerant and thus avoided the impact which so much results from revolutionary ideas." It is plain, the 1913 event was no fun and with no irate reaction there were few reportable results.

★

Immediate forerunners of the biennial, however, were the Salons of May organized in 1937, '38, and '39, in

one of which English artist Ben Nicholson participated; thus was opened the path to foreign representation in the biennial.

During World War II, the many South American artists studying and working in "modern" schools and groups in France, Spain, Italy and Germany came home, full-up with the contemporary tendencies. Of course, there had been sizable movements back and forth before that.

A notable influence, especially in those countries with a large indigenous Indian population, were the Mexicans led by Rivera, Siqueiros and Orozco whose works were politically revolutionary in intent and represented an amalgam of Gaudin with Aztec and Mayan forms.

★

But, artist Szyszlo, in his UNESCO talk, indicated that the newest, most vital Mexican influence in South American art today is that of Rufino Tamayo, "the first Mexican painter to separate himself openly from the political statements of painting which Mexico officially exported . . ." In their search for "an art which is both universal and national," the South American artists, according to Senor Szyszlo, look to Tamayo who knows " . . . how to use the elements of pre-Columbian art . . . advantageously and how to acquire, at the same time, a technique in which the features of the masters of contemporary painting are present."

Further on, in his discussion, painter Szyszlo asserted: "It is the desire to conserve native roots and not a lack of knowledge which is responsible for the fact that Latin American painting has been the least vulnerable to the enormous influence which the painting of the U.S. exerts on the rest of the Western World."

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September 3, 1959

Mrs. Williams
City Art Museum
St. Louis, Missouri

Dear Mrs. Williams:

I hope you received the photograph of the Charles
Sheeler painting in time.

It occurred to me that the credit for the painting
to Dr. Helen Boigon was an error, and today I checked
and ascertained that the credit should read "Dr and
Mrs. Melvin Boigon". If possible will you kindly
make this change in your records.

Thank you

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Page 2 of letter August 31st, 1960,
to Mrs. Halpert, New York.

print, which in my opinion is more interesting. Please let me know
if you agree so that I can return it to you as soon as possible.

With kind regards from Mr. Fischer and my husband.

Yours sincerely,

Hanne Finsen.

Hanne Finsen.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

end of October. Will let
you know.

Meanwhile, love
from us both.

Margaret

Sep. 7, 1960

A personal copy of the
book "The American Artist"
has been sent to you by
mail. It is a very good
book and I hope you will
enjoy it. I have also
sent you a copy of the
book "The American Artist"
which I have also sent
you a copy of the book
"The American Artist".

Yours truly,
Margaret

Enclosure

UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS
DEPARTMENT OF PAINTING
ART CENTER WEST

September 9, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Mrs. Halpert:

I am realizing that Summer is a bad time to do business. I have just returned from summer absence and found your kind letter of August 4th. My delay in answering must have seemed inexcusable after the trouble you went to collecting the information on Shahn.

When I wrote to you before we had in mind borrowing if possible, the painting of Truman playing the piano with, as I recall, Dewey recumbent on top which I assume is titled, "Truman and Dewey." I have gone through the books on Shahn in our library and can find no enlightenment about "Hot Piano", "The Handshake" and "The Politicians" which you mention. If they are more oriented to the "Elections" business rather than to politicking in general we would appreciate receiving your advice. Otherwise, I shall write as you suggested to Mr. Larry Richmond, Music Dealers Service Inc.

I deeply appreciate your help.

Sincerely,


Alvin L. Gittins
Head, Art Department

ALG/ak

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encouraged me to take him up as she had witnessed the ever-recurrent histrionics much too often even for her own comfort. And so, this is a real house-cleaning. Apropos, I have finally obtained the apartment above me, which will be converted into a real, honest to goodness bedroom, with a real bed and a bedboard. The old girl is doing it all up brown..... And so, the end of the tscoris chapter.

It was wonderful to relive the Brittany chapter. Yes, I was in most of the territory as I spend a number of weeks and even did Mont San Michel. I saw a fresco by Gauguin uncovered at some Inn, removed under the supervision of Louvre experts, etc.. Life was free and care-less then, seething with happy excitement. When I blurted out to Sonia years ago, when she insisted I change my hat, then my gloves, bag, etc. to make a better ensemble - a sad, sad plaint the the effect that it was good to be poor; one hat; one dress; one bag. I am beginning to think that "the haves" even on my scale, may have more comforts, but the feeling engendered among the "have-less-es", the dependents, is truly evil with few exceptions.

In any event, the gallery is opening a wekk late, but completely face-lifted, new employees, new pictures from the few remaining artists (Weber lost his eye-sight; Sheeler cannot use his right hand after the stroke. I have an active exhibition program ahead just the same, and plan to let the assistant do most of the work. The Hawaii job is still mine to be had, and I am planning a complete survey in December to make sure that it will be not only a challenge but a pless-and one.

It, and Brittany seem to be the only places in the world where the quality remains to some extent. In the former, even with the big shopping center, Sears Roebuck, etc., the people have a wonderful spirit of Oriental peace (as it was). Some world, eh?

I can just see you hopping it up with a local swain. It must be fun to watch the Americanization of youth, God help them. And for your information the nest hair-do is passe. The latest here is the close cut for the cloche effect. Me, I go on as is, somewhat dishevelled. When you reach my age, you won't have to fuss about such things; besides, conformism has not hit everyone in New York and everything goes.

How is the book progressing? Will you be back before Xmas, or are you staying on? How is ze French? Wgo has your house in Brudgewater. What reports do you receive about the royalties on previous books? Come on, give. And do tell me about Holly. She must have grown considerably, and must be a real beaut/ How is Gil feeling? Please write soon, and I promise to make my next letter gay.

Lost of love.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 8, 1968

Mrs. Harry Rosenblatt, Chairman
Passaic Valley Chapter of Madonnah
154 Berkley Avenue
Westwood, New Jersey

Dear Mrs. Rosenblatt:

While the gallery has not as yet reopened for the fall season
— after our two-months vacation — I am sure that by the time
you are ready to make your selection we will have some pictures
available for you. Won't you please let us know a week ahead
so we may have the material prepared before your visit.

This is in answer to your letter of August 24th which I found
upon my return to New York.

Sincerely yours,

HE:pb

14 September 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Edith:

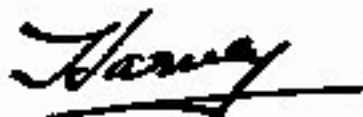
You wrote me early in the summer concerning a gentleman by the name of Samuel Booth who wished to set up a work shop in Jerusalem to stimulate local artists. I am sorry that I should be so long in answering your inquiry but it got set aside for mature reflection which never matured.

If the question is not academic by now, may I suggest that we and Mr. Booth might talk about it when I am in New York early October. I shall be there October 10, if not earlier, and shall be staying at the Gladstone Hotel and will certainly be seeing you.

I hear that you have solved some of your own personal problems which delights me. I have had this very much on my mind but had not, as yet, come up with a satisfactory solution.

Best wishes,

Sincerely yours,



H. H. Arnason
Director

HHA:lc

information regarding sales transactions,
responsible for obtaining written permission
and purchaser involved. If it cannot be
a reasonable search whether an artist or
ing, it can be assumed that the information
60 years after the date of sale.

September 13, 1960

The Vocational Office
Smith College
Northampton, Massachusetts

Mesdemoiselles:

I want to thank you for your kind cooperation in recommending students for the post we had open.

Unfortunately the three young women interviewed did not have sufficient art background and I was obliged to engage someone who was better equipped in this respect.

I must say that the caliber of the young women you sent was extraordinarily high.

As you probably have further use for the dossier, I am returning it to you.

Sincerely yours,

EMH:pb

Enclosure

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[Encl. Wehr 8-30-60]

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WILLIAM T. KEMPER
KANSAS CITY, MO.

September 7, 1960

Dear Edith:

I know you must really be glad to get back on the job again, because I am sure you would not be happy loafing all the time: that mind works too fast!

Yes, the Friends of Art are desirous of exchanging the Charles Sheeler painting entitled Conference #1, dated 1954, for what you and I might think is a better example of his work. I was Chairman of the Committee to handle such things, but it has now been turned over to Ralph Coe, Curator of Painting, The William Rockhill Nelson Gallery, 45th and Oak Street, Kansas City, Missouri. If you will write to him, I am sure that you will get a prompt reply. He is a young man that the Trustees brought here from the National Gallery and his home originally was in Cleveland. I expect you know him.

It will be a pleasure for me to see you sometime in November, although I should be at the International Council meeting at the Museum of Modern Art on October 24. I am afraid I cannot make that meeting, however.

I will be interested in the "face-lifting" that you are doing to the Gallery, and let me add that you do not need any face lifting!

Fond regards.

Faithfully yours

Bill.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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August 31, 1960
(Dictated 8/29/60)

I. M. Schwarzkopf, Inc.
110 East 42 Street
New York, N. Y.

Attention of Secretary

Gentlemen:

On Monday afternoon, August 29th, I telephoned to the Antovel Painting Company, Inc., inquiring why the outside work had not been either completed or well on the way. When I last discussed the matter with Mr. Schwarzkopf it was agreed that all arrangements would be made for this outside work, which I had approved, at the price of \$520., and that if possible it would be completed before August 25th and certainly not later than this week before the gallery opens when the outside work would be most inconvenient for gallery visitors coming and going constantly.

Mr. Antovel explained to me that he had no men available for this work and could not get started for about two weeks. Thus I was obliged to cancel the order and am now trying to make other arrangements. As a matter of fact, I believe I succeeded about 6 p.m. and will communicate with you further about making out the contract. Thank you for your attention.

Sincerely yours,

BHM:pb
Copy to Antovel Painting Company, Inc.
1831 Second Avenue
New York, N. Y.

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5-5

30

September 3, 1960

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Jack:

I am sitting outdoors in bright sunshine while my temporary secretary (my great-niece) is working at the typewriter. Thus, we are combining work with a suntan treatment. I have a good deal of our correspondence with me and will try to answer all your queries.

1. Re: your letter to Lawrence, August 1st. The photographs will be ordered from our photographer as soon as he returns from the Cape. The entire group will be mailed to you shortly thereafter.
- * 2. A photostat of the Rattner letter referring to GARGOYLE will also be mailed to you.
3. I acknowledge your check for three thousand dollars. Thank you. Incidentally, I hope L.A. did not manipulate your checks as he did many others by crediting a cash account and retaining the cash collection for the same amount. You might be interested in learning that we located him and the police obtained a signed confession, but I decided not to have him put in jail.
4. Many thanks for the magazine JUDAISM. The article on Weber is indeed an excellent one. While Alfred Werner is not one of my favorite people, I must say (and told him so) that his writing is both analytical and his phrases well-termed.
5. Thank you for taking care of the Evans-Kuniyoshi matter.
6. I'm very interested in learning more about the spin-off after you have studied the treasury department papers.
7. I regret that you and Mrs. Schulman could not pay me a visit in the country.
8. Unless you call me Edith in the future, I shall return to my previous form of salutation.

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August 30, 1960

Mr. Paul Van Goethem
Desquindai 220
Antwerp, Belgium

Dear Mr. Van Goethem:

Mrs. Halpert has asked me to let you know, in response to your communication dated "29 August," that we deal exclusively in American art and consequently would not be interested in the material you sent us. Since it was unsolicited, if you will send us covering postage we will either return it to you or forward it to the destination of any self-addressed envelope you care to send for it.

Very truly yours,

Margaret H. Babcock

COLLEGE OF FINE AND APPLIED ARTS

University of Illinois, Urbana, Illinois

School of Music Department of Architecture Department of Art Department of City Planning and Landscape Architecture
Bureau of Community Planning Kramert Art Museum Small Homes Council - Building Research Council University Bands

September 6, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

It was an unexpected pleasure to get your recent letter, and I am glad that you are interested in the article on "The New Romanticism" which I wrote for Art in America. Jean Lipman evidently gave you an incorrect impression about an exhibition, however. I'm not doing one on this theme, though I think it might be a good thing to select a group of works with this point-of-view in mind. Perhaps you will read the article when it appears (in the winter issue, I believe) and perhaps someone will do such a show.

My article is much more about a few basic ideas which seem important to me than it is about specific artists, who are mentioned rather briefly to illustrate specific points.

I hope you have had a good summer, and that I will see you during the year.

Very sincerely yours,

Allen S. Weller

Allen S. Weller, Dean

ASW:gl

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\$2 per single object, \$1 per object after the first if more than 10 objects are involved. Where applicant wishes to do own photography in the museum, an additional charge of \$5 per appointment plus time of guards, etc. will be made.

6. GREETING CARDS AND POST CARDS

It is suggested that no reproduction fee be charged for reproduction on post cards of museum owned material, these being essentially educational in nature. The museum may, however, require suitable discount advantage from commercial publishers of such post cards. In the case of greeting cards using work of living artists, a flat fee of \$250 to the artist is suggested plus an agreed wholesale discount to the museum.

7. TELEVISION AND MOTION PICTURE RIGHTS

Adequate control of reproduction rights for these uses can be of very great importance to museums, but enough actual experience is lacking to indicate a standard of practice at this time. It is suggested that the member museums file reports of specific requests granted and fees charged with the Secretary of the Association. These can then be discussed at yearly meetings to develop a standard of practice. At present we suggest the following:

- (I) The museum should reserve television and motion picture rights on all reproductions of paintings or objects in its collections,
(See 2 (VIII) above)
- (II) For educational films and educational television programs free use of museum's own material is suggested,
- (III) Fees for advertising use in television should be subject to special agreement including costs of museum services,
- (IV) Free release of museum material for television use when such use is of benefit to the museum,
- (V) Reproduction rights for motion picture use of museum-owned material should be subject to special agreement. The producers of "Lust for Life" paid fees of \$1,000 per picture used. This fee, plus cost of services, is suggested as maximum charge for major feature-length films.

THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER 2301 KENTMERE PARKWAY WILMINGTON 8, DELAWARE

OFFICERS

ELEUTHERE I. DU PONT, PRESIDENT
MRS. ALFRED E. BISSELL, VICE PRESIDENT
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MRS. MARION F. T. JOHNSON
EDUCATIONAL DIRECTOR
MISS ROSE MARIE RUPP
EDUCATION ASSISTANT
TELEPHONE OL 5-6288

September 8, 1960

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

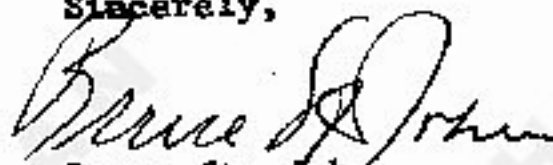
Believe it or not, I am still alive, too! However,
only just barely.

I am planning to be in New York on September 20 and
21, and hope that it will be convenient for you to see me some-
time during those two days. Either one, or both, will be fine.

I was very interested in your remarks on Lawrence
Allen. To my knowledge, he has not been in Wilmington. If he
has been, we know nothing of it. I am sorry that you have been
left in a mess; I will hear more about it when I see you.

Best regards, as always, and I will look forward to
seeing you on the 20th or 21st. Let me know which is more con-
venient for you.

Sincerely,


Bruce St. John
Director

BStJ:rb

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Art Institute of Zanesville, Ohio

MAPLE AVENUE AT ADAIR

ZANESVILLE, OHIO

GEORGE MOLDOVAN, DIRECTOR

September 17, 1960

AIRMAIL

Edith Halpert
Director of Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

We have been looking daily for the photographs and information on works that you could make available for our October exhibit entitled "Ten Americans- 1860 to 1960". This exhibit is scheduled go open on October 7, hence you can see that we are becoming concerned regarding your participation.

We have already brought in some works by artist represented in your gallery, however, we are of urgent need of several more to make the exhibit complete.

A friend and colleague, Dr. Frank Ludden, of Ohio State University, advised me that you might consider speaking engagements in the area sometime in the future. Would you please advise me of your arrangements in this matter also.

Thank you for your continued interest and assistance, I remain,

Sincerely yours,

THE ART INSTITUTE OF ZANESVILLE

George Moldovan

George Moldovan
Director

GM:nd

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CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

September 15, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Enclosed is a copy of the catalogue for
the exhibition "25 Years of American Painting".
This catalogue is from the Gothenburg Museum,
Gothenburg, Sweden.

With kind regards, believe me

Sincerely,

Bill

per VC

WNE/vc
enc.

William N. Eisendrath, Jr.
Assistant Director

Lila is home now at Westbury, but no better.
I will see her on my way south and on my way back
from my two visits. Going south Sam and I go
together, as the manager of our place has had a
very severe coronary, and we must make winter
plans.

With lots of love to you, and I am truly
sorry that all this ugly business has happened
to you. I know how upsetting it can be. You
remember I almost had a stroke when I learned
what Wiggins did to me.

Affectionately,

Electra

I hear from Nell —
Nell has asked for the
paintings I brought from
you took them down for
Grandma Lussie
Spec. & Libid.

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Number 21

51 x 42 cm

Composite

Autographie Van Reussevelt J.

Paper

Date 1959



Number 22

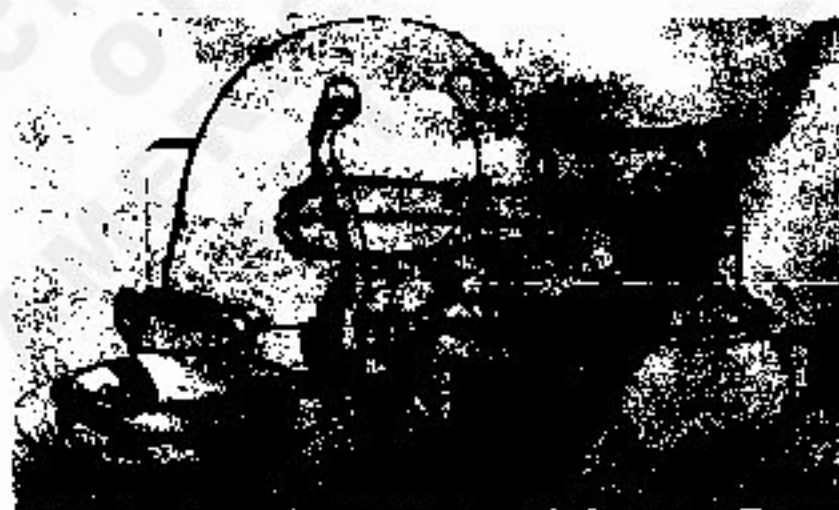
29,3 x 19,5 cm

Still-Life

Autographie Van Goethem Paul

Paper Of Silk

Date 1960



Jacob Schulman

-2-

And so, my very best regards. The gallery will not reopen officially until the 12th, but I am moving back on Tuesday and will be on top thereafter. I look forward to seeing you soon.

Sincerely yours,

BGR/pab

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(b) Graduated fees depending on circulation of newspapers, magazines, house organs, etc. as follows:

<u>Fee</u>	<u>Circulation</u>	<u>Fee</u>	<u>Circulation</u>
\$10	Under 100,000	\$ 55	1,000,000 - 2,000,000
15	100,000 - 200,000	70	2,000,000 - 3,000,000
20	200,000 - 300,000	85	3,000,000 - 4,000,000
25	300,000 - 400,000	100	4,000,000 - 5,000,000
30	400,000 - 500,000	200	5,000,000 and over
40	500,000 - 1,000,000		

For reproduction on a car card \$200.

(V) Permission to reproduce works by living artists will be subject to written permission of the artist and to any reproduction rights he may have retained. In cases where such rights have been retained by the artist, reproduction fees will be payable to him in such sums as he may stipulate. Where no such reservations have been made by the artist, a flat fee of \$250 will be payable to him by the advertiser. This will be in addition to the fees and charges payable to the museum. This provision will apply to all classes of reproductions,

(VI) In cases where the museum and the artist consider that a commercial advertising use of their material is to their advantage, they may elect to waive reproduction fees.

5. LANTERN SLIDES AND FILM STRIPS

Reproduction rights given for commercial production of slides and film strips will be subject to the following suggested restrictions:

- (I) One original slide or film strip and one duplicate will be deposited with the museum for approval prior to quantity production. The producer will guarantee the production of duplicates equal in quality to approved samples. The museum may elect to retain samples submitted,
- (II) Rights granted may be exclusive for a limited time in the discretion of the museum,
- (III) Slides produced on special order by commercial photographers may not be placed into production and sold without permission of the museum,
- (IV) Suggested reproduction fees for slides and film strips made for sale by commercial photographers.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 27, 1960

Mr. André Previn
California

Dear Mr. Previn:

Again, I am answering your letter in the absence of Mr. Marin. The gallery is closed until after Labor Day and all the personnel is on vacation, but the mail is forwarded to me at my summer address. Thus, the very poor typing.

I am afraid that I have to accept the responsibility for the error. Since the original correspondence is in the office, I can merely depend on memory and recall that for some reason or other I was under the impression that the painting by Dove was for your consideration, but was to be sent to Mr. Ginter as your agent. And so, my apologies. In the future we shall maintain two separate accounts on our books and in our mailing file.

Because we are in the throes of remodelling and redecorating at the moment, the gallery will not reopen until about September 12th this year. We are planning some exceptionally interesting exhibitions, and I hope that you and Mrs. Previn will visit us during the opening exhibition, our 35th Annual. It will be nice to see you.

How I envy you - the Tate, and the Picasso show!

Sincerely yours,

P.S. I shall mail this letter from New York, as I have no address records here. Sorry.

The Chase Manhattan Bank

INVESTMENT SERVICE DEPARTMENT

NEW YORK 10, N. Y.

New



York

September 13, 1960

IN REPLYING PLEASE REFER TO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In the belief that we might have some helpful suggestions to present to you, we would like to review your present account.

This work will naturally be done without obligation to you.

Enclosed is a schedule of holdings which you showed you owned in December of 1957. Please return this to us—deleting any items not now owned, correcting any amounts where necessary and adding at the bottom such stocks and/or bonds as you now own which are not in this list.

It will assist us in coming back to you with suggestions fully appropriate for your individual purposes, if we can have the full details of the confidential form.

When you write to us, please do not hesitate raising any questions upon which you would like our comments.

Very truly yours,

Richard A. Sawyer
Investment Officer

Enc.
-mjc

2334 Kenilworth Avenue
Los Angeles, California

September 14, 1960

Dear Edith:

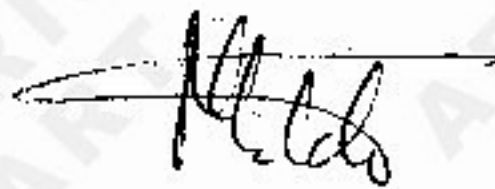
Vast abyss of time since I last wrote to you, so it is impossible to think of filling in the gaps. Suffice it to say that I have been busy, still doing the educational world. As fast as I finish one stage they want to start another, so there are indications that it could go on indefinitely.

This was not my plan when I came to California, so I feel it would be wise to at least look about. I am in no hurry--in fact, would find it difficult to pull out of the present assignment just now. But, it is certainly to be considered, and I thought it wise to let you know that I was still on the face of the earth.

I have had a ringside seat in the recent upsydownsy business with the Los Angeles County Museum. As you have probably heard, they are breaking away from the old group and Rick Brown has managed to start the money rolling in for the new building. This could be a fine museum, but it is hard to envision all the chiefs without a single Indian, sitting in a session to buy, build, and endow. Each wants his own name on the headstone. Will tell you all when I see you this autumn--unless Fred Wight has already filled you in on the details.

If you have any thoughts on me, I would be delighted to hear from you. I do expect to be east before the end of the year, so perhaps we can chew it over at that time. I would still be very interested in the gallery, if it is interested in me.

Best to you.



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

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Number 25

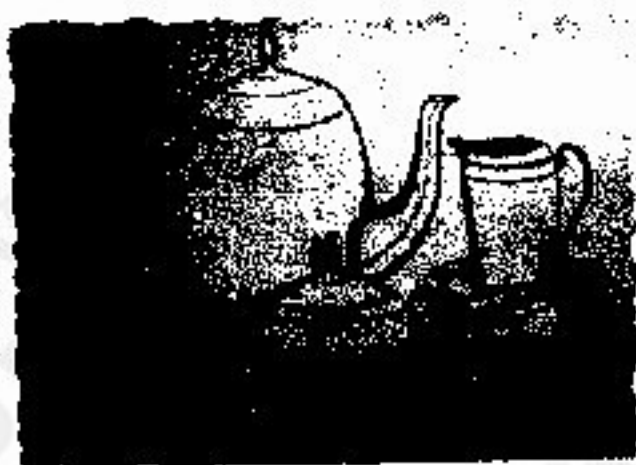
31 x 25,5 cm

Still-Life

Autographie Van Goethem E.

Paper

Date 1960



Number 26

37 x 6,8 Cm

Landscape

Autographie Van Reussevelt Jef

Paper

Date 1959



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August 31, 1960

Mr. Bruce St. John, Director
Wilmington Society of Fine Arts
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Bruce:

Believe it or not, I am still alive, although I gave you no indication of this fact.

The saga of my experiences during July and August of this year will not appear in print. All I can say is that even the Pope would give me absolution. So much for that.

As of next week, when the staff is back* I shall apply myself to your show and will send you all the data you requested. Incidentally, are you planning to be in New York in September when we can actually go over the proposed material together? Meanwhile, however, I shall send you the data you requested. Thank you for your patience.

My very best regards.

Sincerely,

BCH:pb

* I learned several days ago that Laurence Allen was in Wilmington a few weeks ago and wonder whether he called on you by chance. Won't you let me know if the answer is in the affirmative.

Prior to publishing information regarding sales efforts, the sales representatives are responsible for obtaining written permission from the artist and purchaser involved. If consent is established after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

was surprised at not hearing from you before this time, inasmuch as I explained that the man for whom I was selling the Jacob Lawrence painting was eager to get an immediate reply. When I last talked with him, he advised me that he had someone interested and was to get the painting returned.

At the event there is any question about the position.
First sent it to Charles Allen to get an idea what
the current market value would be at this time. He
said between \$100 and \$150. I then offered it to him
for \$100. The other day at lunch he is a man who
is a very good friend of mine. He is a client; then he said
that he was going to buy it for \$100. He said he was
going to buy it for \$100. He said he was going to buy it
for \$100. He said he was going to buy it for \$100.

...on return the ...
...have been on business
...through
...on the east
...in the town

would appreciate hearing from you.

Yours sincerely,
Paul Schuster

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August 31, 1960

Dr. Allen Weller, Head
Department of Art
University of Illinois
Urbana, Illinois

Dear Dr. Weller:

When I was talking with Jean Lipson some weeks ago, she mentioned that you were organizing an exhibition and were preparing an article in reference to it for ART IN AMERICA. I was so pleased that you had chosen the theme of Romanticism and were in our team in acknowledging that the strength of art in America did not lie in one school of painting.

I have the temerity of suggesting several names to you, which you can ignore completely if they don't fit in with your ideas. They are Arthur Dove, who has been called the father of romantic abstraction, and Yasuo Kuniyoshi, who has been called a romantic and with the current accent on the Orient can certainly be listed as another pioneer. I shall say no more.

In any event, I look forward to seeing the exhibition and to reading your article in ART IN AMERICA. I hope you have had a very pleasant summer and that I shall have the pleasure of seeing you in the near future.

My very best regards.

Sincerely yours,

ESB:spb

Mr. Willard Cummings

- 2 -

August 31, 1960

And so, I'll see you soon.

Affectionately,

Mr. Willard Cummings
Skowhegan School of Painting & Sculpture
Skowhegan, Maine

WCH:ph

Dear Bill:

Being a retarded type, I am answering your letter weeks later than I should. However, if I were to write the age of my answer, you would fully understand the reasons why and would forgive, I am sure.

So you know about my operation. Too bad, because I can't tell you all about it in great detail. All the fun has been taken away. Both Ruth and Jack were wonderful while I was ill. I had a delightful visit with them and in return called on the hospital to see Ruth after her operation. She took it very well and I have talked with her several times subsequently as well as with Jack. I am really very fond of them and deeply regret that I no longer have closer contact with his work. As a matter of fact we both regret it and I can blame no one but myself.

You won't believe it but I actually had planned to surprise you with a visit, taking that famous shortcut from Skowhegan once again but fate was again me. However, I am happy to learn that the school has been successful again and that Ruth's talk was so successful. I should love to hear the tape some time. Isn't it extraordinary that this generation knows nothing about the past, or the recent past, I should say. Every once in a while when I give a talk to an audience that includes young people I can sense their surprise when I refer to the "forties" and the "fifties". Life certainly began in 1950 for most of them. The questions are always fascinating and I love the after-talk riddles with the kids who treat me as if I were a relic of the Stone Age.

I was distressed to learn that Willie has not been well. I do hope that she has gotten rid of her nasty situation as I experienced a bad back some years ago and can be most sympathetic. It is not only painful but a dreadful bore. Do let me know how she is now.

No doubt you all will be coming back to New York soon. I look forward to seeing you and should love to see the portfolio. Will they be shown this fall? Your mention of Nat reveals the fact that I have not heard a word from him for a long, long time. I guess he doesn't love me any more, but my feelings for him haven't changed. When you see him next, ask him if he remembers me.

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and I shall three spend time seeing the
paintings and sculpture at the Downtown
Gallery.

In March I shall be looking
forward to your lecture at the
Corcoran Gallery. If I can be of
any service to you when you
are in Washington please call
on me.

Sincerely
Charlotte T.

- (II) The museum will require that proofs be submitted for comparison with originals and be approved prior to production. The publisher will guarantee that final prints shall be equal in quality to the corrected final proofs.
- (III) The museum may request 5% of the wholesale price of prints sold with the option of taking such payment in prints valued at their wholesale price. In the case of large color prints, 25 free copies may be requested by the museum, additional prints to be sold to the museum at a discount of 50% plus 40%.
- (IV) Experience has shown that the collection of royalties on sales is cumbersome and unsatisfactory and this method is not recommended. When the work to be reproduced is by a living artist, his written consent will be secured by the publisher and a flat fee of \$250 will be paid to him by the publisher.
- In cases where a museum does not sell reproductions, it may elect to charge a fee in addition to that paid to the artist. (see (III) above.)
- In principle, it is suggested that for all types of reproductions of museum owned works by living artists (i.e. commercial television, motion pictures, casts of sculpture, etc.) the artist be paid a flat fee.
- In the case of commercial television and motion picture rights, the amount of the fee should be subject to negotiation and agreement between museum, artist and producer.
- (V) The museum may, in addition to the above, charge a service fee of no less than \$10 per object removed from the galleries to the photographic studio plus cost of guards and mechanics required to stand by,
- (VI) Permits should specify that copyrights secured by publishers on prints in this class are not assignable without the knowledge of the museum.
- (VII) Where reproductions of works by living artists are published by the museum owning the work, a flat fee may be paid to the artist, the amount of this fee to be agreed to by both parties.
- (VIII) For control of television and motion picture rights individual color prints should bear the following words: Television and motion picture rights reserved by the.....
Museum of Art.
(See Section 7 below).

THE PRINT CLUB

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PHILADELPHIA 3

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MRS. ARNOLD ROTH
MRS. LLOYD WELLS

September 8, 1960

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sirs,

The Print Club is now open for our 1960 - 1961 season. Would you please let us have a group of Ben Shahn prints on consignment as you have done in the past? Thank you very much.

Sincerely yours,

Bertha von Moschzisker, L.C.C.

Bertha von Moschzisker
Director

BvM/LCC

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 3, 1960

Mr. Richard E. Sherwood
Suite 800
433 South Spring Street
Los Angeles 13, California

Dear Mr. Sherwood:

Now that I'm getting organized for the opening of the gallery, I am checking through the incoming mail and find no receipt from you for the Derain painting. According to the shipping records, it was sent to you on August 8. I hope, of course, that the painting reached you. Won't you please let me know?

I hope, too, that you and Mrs. Sherwood will be coming to New York shortly when you will see us in all our newly-painted glory. And perhaps I shall have a pleasant surprise for you in the way of a Davis.

My best regards.

Sincerely yours,

EGH/pab

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MARIE LOUISE MICHEL

3/31/60

Dear Leo:-

just discovered that your Edith Halpert is T H E Mrs. Halpert of Downtown Gallery. Now I simply HAVE to see her.

The Exhibit is a real success. Sold 7 Batiks so far. You see even Artists think of \$\$\$.

Love

Marie Louise

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August 31, 1960

Mr. Mike Ball
655 Bittersweet Place
Chicago 13, Illinois

Dear Mike:

I am glad that we finally contacted each other and had the brief talk via telephone. I am back in New York today and it is hot as Hades in my apartment where the air conditioner went out of order. Wouldn't you know it? This is my summer. Boy, I must have sinned in my youth.

I am glad that you agreed with my idea about sending out an announcement of the new setup for this season, listing your appointment and the names of the gallery personnel. Frankly I think it would be bad business to use the negative approach advising our clientele that Lawrence Allen is no longer with the gallery. I always prefer the positive approach and I am sure that it will be more effective to list those who are here instead. I shall send you a copy of the release but you will have to supply me with a dossier so that I can incorporate the information in the former, including the name of the firm with which you are still associated, the exact period when you ran the gallery, its name, and any other pertinent data. Before we send out the release to the press you will see a copy for approval and will then send me the names you want included on the mailing list for this release which will of course be sent to all the publications in our publicity file as well as to museums and clients — if and when we complete our mailing list, much of which has been destroyed.

Sitting at my desk in my apartment I hear footsteps overhead and am rather surprised as the tenant was to have moved a week ago but I am sure he will be out on time. I am still waiting for the guy in front to leave the premises and am also waiting for the elevator company representative to call as I hope to make some arrangement for the installation of what is called a "residence elevator" in the hope that it will be legal or permitted by the Building Department for me to instal one from my present apartment on the third floor to include the rear of the fourth which I need for myself and the new vacant apartment on the fifth. If this is feasible, I will move the Folk Art store-

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RGA152 SYH356

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MRS EDITH G HALPERT, DIR THE DOWNTOWN GALLERY

32 EAST 51 ST NYK

PHOTOS ARRIVED YESTERDAY MANY THANKS

JOSEPH TROVATO.

RG-NEW YORK

Munson-Williams-Proctor Inst.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation services by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 8-2787

Sept. 16, 1960

Mr. H.W. Janson
Department of Fine Arts
Washington Square College of Arts & Science
New York University
Washington Square
New York 3 N.Y.

Dear Mr. Janson:

Please find the following information enclosed regarding the Karl Zerbe paintings for your forthcoming Show.

1. 1940 Still Life With Mirror Gouache 20x26 Photo same
Coll. Art Institute of Chicago Place
2. 1940 The Striped Dress Encaustic Size not known
Coll. Mr. Nathaniel Saltonstall
For photo please contact Boris Mireki
166 Newbury St. Boston, Mass.
3. 1941 Rue De La Glaciere Encaustic, Private Coll.
Philadelphia, Pa.
Photo by Boecker, Cambridge, Mass.
4. 1942 Still Life With Angel - Please contact Nordness
Gallery
5. 1942 Chandelier - Please contact Cranbrook Academy,
Bloomfield Hills, Mich. for Photo.
6. 1943 Gloucester Alley, Please contact Albright Art
Gallery, Buffalo for photo.
7. 1943 Self Portrait, Coll. Mrs. Edith Gregor Halpert,
Oliver Baker Negative #7434
8. 1944 Church St., Charleston Coll. Mrs. Joseph Gersten
Highland Terrace
Brockton, Mass.
Photo. Sunami #8
9. 1944 The Cup of Tea, Please contact Nordness Gallery
10. 1944 Parrot and Decanter Please contact Art Institute of
Chicago for Collection information
Photo. by Brenwasser Neg. #5
11. 1945 Woman On the Beach, Coll. Mrs. Joseph Gersten
Highland Terrace
Brockton, Mass.

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

28 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191

Sept. 1, 1960

Mrs. Edith Halpert
Down Town Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

From the pictures which you sent us
for our Collector's Gallery we have sold SHAHN'S
CALABANS. Will you kindly send us a bill showing the
regular discount?

Sincerely yours,

Wadsworth Atheneum

Thos. B. Mac Curran

1070

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September 8, 1960

Mrs. W. C. Holden
Assistant to the Director
The Museum
Texas Technological College
Lubbock, Texas

Dear Mrs. Holden:

Because we are doing a remodeling job at the gallery — and as you know, we were closed during the two summer months — I have finally sent you the photographs, after digging through all sorts of furniture, lumber, et cetera, piled up in front of the cabinets. I trust they reached you in time.

During the summer it is a great problem for us as our photographer takes two months vacation also and it is impossible, therefore, to obtain any prints of negatives he has in his possession. While I was very lucky with the O'Keefes I had much less success with the Hartlays, as you gather. I understand that Baker (the photographer) has just returned and as a matter of fact has a date with us to photograph some new paintings wither Thursday or Friday of this week when we shall order the additional prints we need.

From here on we are operating on a normal schedule and I shall be glad to send you whatever additional material you require. And I hope that you will forgive these long lapses.

Sincerely yours,

EGH:pb

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September 15, 1960

REPORT OF THE COMMITTEE ON
REPRODUCTIONS AND REPRODUCTION RIGHTS
ASSOCIATION OF ART MUSEUM DIRECTORS

Revisions to the present (1948) code presented and adopted at the May 1960 meetings of the Association.

INTRODUCTORY NOTE:

The Committee recognizes that the control of reproduction rights of museum-owned objects will vary in accordance with the needs of each museum. It is clear, however, that serious abuse of reproduction privileges can only be stopped by the combined action of all museums. Your committee believes that the code of practice presented below is liberal and reasonable. It is realized that all possible problems cannot be foreseen here and will have to be dealt with as they arise. It is suggested that unusual situations be referred to the President of the Association of Art Museum Directors for advice.

CLASSES OF REPRODUCTIONS OF MUSEUM-OWNED
OBJECTS AND SUGGESTED CONTROLS

Note: Permission to reproduce museum material will only be granted to publications protected by copyright. Such copyright, where it applies to museum material, is understood to be waived in favor of the museum. The above will not apply to non-copyrighted museum publications.

1. REPRODUCTIONS FOR EDUCATIONAL USE OR FOR MUSEUM PUBLICITY

- a. Publications where these contribute to the dissemination of knowledge or understanding of art,
- b. Art magazines or other publications containing art pages or sections (i.e. LIFE, TIME, LOOK, etc.),
- c. Newspapers for use on art pages or news stories,
- d. Books or magazines treating general subjects when the reproduction requested is pertinent to the subject under discussion.

Mrs. Edith Halpert

2

2 September 1960

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(3) Sheeler -- I share your disappointment that "Fisherman's Wharf" and the "Golden Gate Bridge" won't be included. I failed honorably on both scores. "New York #2" was requested and refused as it is reserved for McLanathan's grand opening. The early Phillips painting of New York was also refused. The "MacDougal Alley," 1924 picture and "Still Life," 1925 have not been seen and I feel will add variety and an important historical quality to Sheeler's representation. Mrs. Horter, after endless letters and wires refused to lend her classic "Church Street El." Mathew Josephson did not answer my wire asking him to reconsider on "Doylestown." "New England Irrelevancies" is frankly not one of my favorite Sheeler's; I studied it carefully at Lane's and think that our "Midwest" represents that period very well.

On the bright side, I am definitely interested in having one more really top recent Sheeler. I seem to lack the General Motors picture. (I assume this is the 1956 example). Can I be sent a print? I am definitely interested and wonder to whom I should write.

(4) O'Keeffe -- I just got a letter from Doris Bry who is with O'Keeffe in Abiquiu. Frankly, I am disturbed by some of O'Keeffe's conditions. For example, I am told that O'Keeffe does not want her painting "From the Plains," 1954 to circulate after the Whitney showing. This puts a hole in the show and deprives participating museums of what they contracted for. (In a few cases we did agree to limit showing of works--but only in a few.)

O'Keeffe has gone over the titles and sizes of my selections and some of her revisions are startling. For example, the painting "White Flower" at Cleveland, the Hanna gift, has Cleveland's title of "Morning Glory with Black" and their date is c. 1950. This seems odd and O'Keeffe corrected the date to 1926 and changed the title to "White Flower." Where are we?

I will take the painting "Black and White" 1930. Can I be sent a better photograph for use in reproduction?

Again, concerning the painting "From the Plains," this would be too bad because she would be represented by only one recent work at three museums. Can you suggest an alternate major work of strong Precisionist character which could be substituted? Could I see some photographs?

She also dates "Lake George Barns"--Walker Art Center, for 1926 not 1925. I would appreciate a careful check of sizes of her pictures in your gallery since here list has many inconsistencies. Am I right in assuming that in all cases, the medium is oil on canvas?

Regarding the Davis suggestion. I will write you next week about this. We are having second thoughts on the inclusion of a Davis and a Stella and may confine ~~mention~~ of these artists to the catalogue's essay--it may save headaches all around. I will let you know shortly.

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August 30, 1969

Mr. Philip R. Adams, Director
Cincinnati Art Museum
Eden Park
Cincinnati, Ohio

Dear Philip:

Peter Pollack mentioned the fact that you were organizing an exhibition of work by Walt Kuhn and I mentioned in return that I knew of an exceptionally fine example which might be available for your exhibition. The title is **BAKERACK RIDER**, the date 1928, and the size 40" x 30".

This was previously in the collection of Dr. E. D. Saklatvala of Pittsburgh. He died some years ago and when the estate was settled recently I was asked to place the paintings willed by him to his wife who passed away as well. The Kuhn was among the group and I sold it to the Webb Museum in Shelburne, Vermont. This will not be an exhibition for quite some time, and, as a matter of fact, Mrs. Webb does not wish to announce any of her recent acquisitions. Thus I would suggest that you write to her directly. Her address is merely Shelburne, Vermont, and her full name is Mrs. J. Watson Webb. A photograph is being mailed to you under separate cover so that you will have some basis for making your decision.

Incidentally I have several drawings in my own collection and shall be glad to cooperate.

While the gallery will not reopen until after Labor Day, any mail addressed there will reach me.

My best regards,

Sincerely yours,

BOH:pb

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P.S. I didn't know about Holly. She's grown like mad, but most, but terrible. I have braces - too early, it's true. She's perfectly adjusted (Beverly Hills), loving, considerate to others, perfect manners - (you'd never guess I was her mother, would you?) And she can just get through winter without getting a perfect citizen. I think the same guy, Jay Richard Kennedy, is taking on house for another year but it isn't definite yet. Did I tell you we sold our Beverly Hills house? As for the French - man it's tough! I've got a terrible tin ear & am not so sure I'm not a moron to boot. Now I understand about 2/3 of what's said & most of all that I read in the magazines. Holly speaks a fine Parisien French. Hil without studying can get around in it. Well but this is the quickest answer you ever got to a letter! But we do miss you so & writing makes you seem less far away - Much love Virginia

I made face because they're converting the furnace from coal to gas - remember we had the same thing last year. Sil's started the rewrite of his book and hopes to finish near the first of the year. I guess I didn't write you, and this is for you alone, but he was extremely disappointed in the way "The Hourglass" did. He had thought it his best book but the public never did react to it as they had his others. He haven't had any royalty statements but I'm afraid it didn't make much more than the advance. I'm glad we weren't there, ^{in U.S.} where I he would have felt it more keenly. As you know it's not the money but it's also the money (third process). Speaking of the dirty stuff, we're spending it like water & loving every minute of it. Not that we're living extravagantly - far from it - but naturally, we spend much more here. ~~but~~ We feel with the world in its present state we'd be fools not to have as much fun as we can and boy will we come home broke! Will also come home stimulated because there's nothing like this for getting a perspective on your own country as well as your own life. It's invaluable for a writer.



CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 4-1712

September 10, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith,

Enclosed is a photostat of Lawrence
Allen's letter as you requested.

I guess this is legitimate since you
recognized the painting as belonging
to Mr. Morner. Shall I arrange for
its return to him?

I'll be in the city next week and will
stop in to see you.

Best,

Theresa K. Dintenfass

TKD:C

Director
MRS. ARTHUR DINTENFASS

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

September 2, 1960

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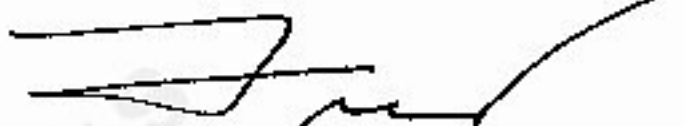
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am struggling to bring together some Francis Bacon's for a little two-man show of Bacon and Bloom. Bloom is in hand, but Bacon is not. I have just written to Joseph Hirshhorn to borrow his painting. If you know him on such terms, I should be grateful if you would reach for the telephone and back me up.

The paintings are coming together out here because Peter Selz will be on the scene talking about the image, new and old.

In much affectionate haste,



Frederick S. Wight
Director of the Art Galleries

FSW:asb

MORTON G. ROSENBERG
MARVIN M. NOTKINS
J. JACQUES STONE

ROSENBERG, STONE & NOTKINS

ATTORNEYS AT LAW
22 EAST 40TH STREET
NEW YORK 10, N.Y.

MURRAY HILL 6-4740

August 29, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

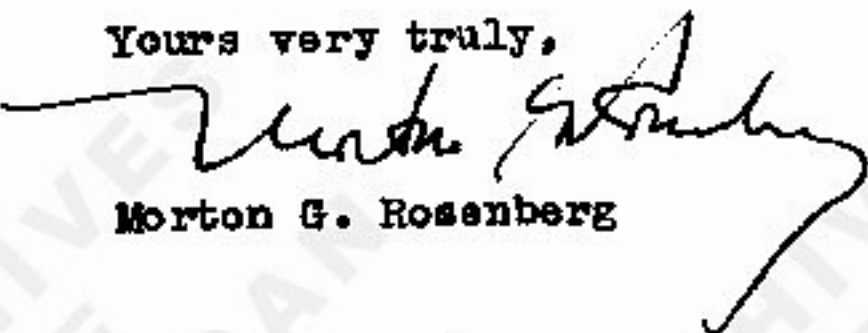
Dear Mrs. Halpert:

Enclosed herewith please find our statement for legal services rendered in the matter of Lawrence A. Allen. The sum of \$150. which we advanced as per your instructions is included in the statement.

Please do not hesitate to call me if there are any untoward developments or if there is any other way that I can help you in this matter.

I trust that this matter has been handled to your satisfaction.

Yours very truly,

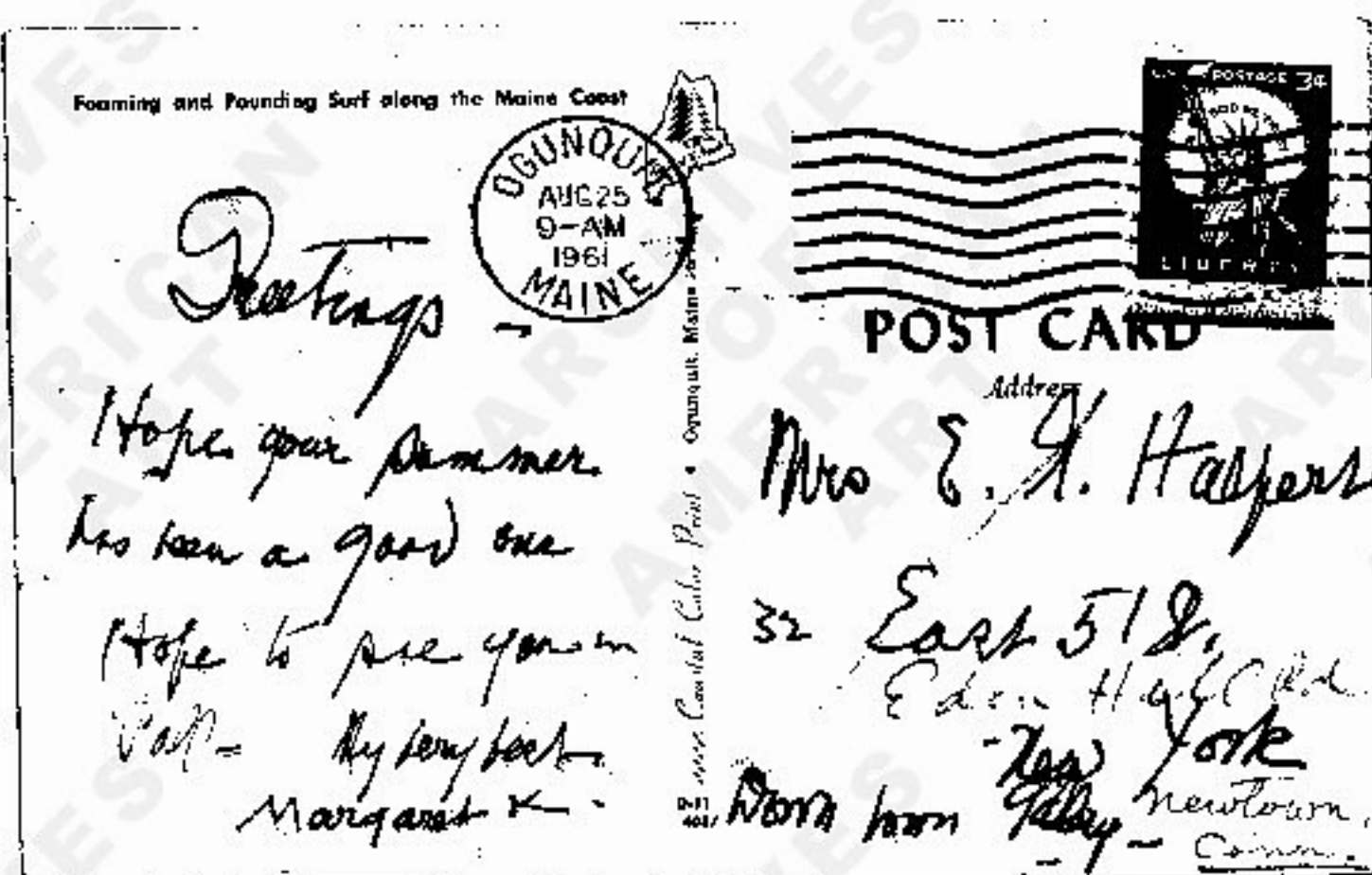

Morton G. Rosenberg

R:1

P6
1500
+ 1500

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August 31, 1980

Mr. Larry Hanson
The Little Gallery
Chatham, Massachusetts

Dear Mr. Hanson:

In checking through my files I find a letter dated June 9th was sent to you and that to date we have received no acknowledgment of it.

In the event that it did not reach you I am quoting the contents below:

"As we are clearing up all our outstanding consignments in preparation for our annual closing, we should very much like to have all the prints and weathervanes returned to us before the 20th of this month.

"If you plan to continue activities during the summer, we shall be very glad to give you a much more generous new consignment starting afresh.

"Won't you please communicate with us at your earliest convenience. Thank you for your cooperation."

I hope you have had a successful summer and that you will drop in to see us soon.

Sincerely yours,

BHM:pb

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

September 12, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22.

Dear Edith:

I am enclosing my check in the amount of \$200.00. Unless I have miscalculated this brings me up to the finish line on payments for the O'Keeffe. I would appreciate it if you would send me a paid up bill of sale just so that I can have something official for my records.

Toward the end of the month, I shall be down. I have been buried in work all summer and must get off to New York for a complete rest!

Regards,

Sincerely yours,

Clark

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rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 14, 1960

Mr. Paul Schuster
Paul Schuster Art Gallery
24 Palmer Street
Cambridge 38, Massachusetts

Dear Mr. Schuster:

Thank you for your letter.

Much as we should like to cooperate with you, we have limited
our Boston area consignments to the Mirski Galleries, thus
eliminating the possibility of arrangements for an exhibition
at your gallery.

Sincerely yours,

BH:pb

31 August 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

This letter will introduce Miss Dorothy Berge who has been Registrar and Museum Assistant at the Walker Art Center for the last six years. Dorothy is in my opinion one of the best sculptors to come out of this area. I am enclosing a catalogue in which she was recently featured. (see page 25)

She is moving to New York this month and hopes to be able to find a job there as well as develop her own sculpture. She is thoroughly acquainted with all phases of museum work. She can organize and hang exhibitions, knows all the problems of handling and registering works of art. She would, obviously, like to get a job in a museum or in a commercial gallery.

I am taking the liberty of referring her to you and hope you can take time to spend a few minutes with her. I can recommend her without qualification. She has done a consistently good job at the Art Center and we are extremely sorry to see her leave.

Best personal wishes,

Sincerely,


H. H. Arnason
Director

HHA:da

Enc.

information regarding sales transactions, responsible for obtaining written permission and purchase involved. If it cannot be a reasonable search whether an artist or 2. It can be assumed that the information 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Number I7

21 x 15,7 cm

Reproductions of to study work,

Autographie Van Goethem P.

Paper

Date 1958



Number I8

18 x 9 cm

Landscape

Autographie Van Reussevelt Jef.

Paper

Date 1959



MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT, MAINE

Trustees

ROBY P. LITTLEFIELD
HENRY STRATER
GEORGE D. VARNEY
JOSEPH A. WHARE
LOIS T. STRATER

HENRY STRATER, Director
CHARLES CHETHAM, Curator
EDWARD F. FRY, Curator
MARILYN DARLING, Secretary
to the Director
Telephone: Wells Midway 6-2174

September 6, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

It was nice to get your letter of August 5 and to know that at last you were getting a vacation. I am sorry that this didn't include a trip to Ogunquit, but things don't always work out as we plan. We had a most successful season this summer with an attendance of 15½ thousand--our visitors average about 225 a day. The interesting thing is that about two thirds of them come here through word-of-mouth advertising. Only about a third of them are people who stop in Ogunquit.

Lois and I are pretty busy with the family, consisting now of Pompe 3, Willie 7, and Matthew 6 months; but I have managed to put in a most active year painting, with some twenty new paintings completed. They are nearly all still life, very much in the style of the ones I was doing when you were down on Thirteenth Street. If I live long enough, possibly the wheel of style will revolve to the point where my work is fashionable. Meanwhile, I am happily preoccupied just painting them.

I will probably get down to New York this fall and, since my sciatic condition is improving, will be in to see you and to take a look at the O'Keefes. With warmest personal regards.

Sincerely,



Henry Strater

md

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State of New Jersey
DEPARTMENT OF EDUCATION

September 12, 1960

STATE HOUSE ANNEX
TRENTON 25

DIVISION OF THE
STATE MUSEUM

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are pleased to report that the special Exhibition, WOOD WORK and TIN WARE c1650-1900 which was opened to the public last spring, has been enjoyed by 70,458 people who visited the Museum from that time through September 6.

To make it possible for a greater number of people to see the many rare and unusual examples of painted tin ware and carved wood, which have been assembled for this Exhibition, we would like to extend it through October 31. May we have the privilege of keeping for the longer period the wooden carvings and tinsmith signs which you so kindly loaned us - they have been greatly admired. A post card is enclosed for your convenience in replying.

In accordance with the telephone call received from your Gallery the wooden whirligig was shipped to Miss Louise Condit, Metropolitan Museum of Art on September 9. We would be glad to have you send us a listing of early arts and crafts either found in New Jersey or which have a New Jersey connection which are now available on a sales basis. We would like to add to our collections from time to time a few folk art items typical of this area.

In this, our fifth Exhibition on Early American Arts and Crafts, a Tinsmith Shop and a Wood Worker Shop with early tools and equipment help give a realistic understanding of two important folk crafts of the period. A catalogue is in preparation to record the information assembled for this Exhibition. When it is released, copies will be sent to the exhibitors and made available through publication listings. Your cooperation is greatly appreciated.

Sincerely yours,

(Hm.) Kathryn E. Grexwacz
Director, State Museum

KBG:bko

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NEW YORK UNIVERSITY
WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE
WASHINGTON SQUARE, NEW YORK 3, N.Y.

DEPARTMENT OF FINE ARTS

TELEPHONE: SPRING 7-2000

Sept. 15, 1960

Dear Mrs. Halpert,

Here is the list of pictures to be included in Karl Zerbe's retrospective that presumably passed through your hands between 1940 and 1953. I should be most grateful if you could provide me with the exact names and addresses of the owners where these are missing in the list, ditto with measurements, and with black-and-white photos. If the photos are by Oliver Baker or another photographer who is still in business and keeps his negatives in order, all I need is the negative numbers, which you could just jot down opposite the title of the painting.

Date	Title	Medium	Size	Owner	Photo
1940	STILL LIFE W. MIRROR	gouache	20 x 25	The Art Institute of Chicago	<i>photo</i>
"	THE STRIPED DRESS	encaustic		Net Saltonstall, Boston	<i>Muskie</i>
1941	RUE DE LA GLACIERE	"	24 x 32"	Private coll. Philadelphia	<i>B. Becker Cambridge, Mass.</i>
1942	STILL LIFE W. ANGEL	"	30 x 40"	<u>Nordness Gallery</u>	
"	CHANDELIER	"	49 x 36"	Cranbrook Academy, Bloomfield Hills, Mich.	<i>Russell's</i>
1943	GLOUCESTER ALLEY	"	29 x 36"	Albright Art Gallery, Buffalo NY	<i>Greenwood #2</i>
"	SELF PORTRAIT	"	✓ 16.5 x 13.5"	Coll. Edith Halpert, New York	<i>74 34</i>
1944	CHURCH ST., CHARLESTON	"	30 x 36"	Gersten Coll., Brockton, Mass.	<i>Sundt DT 8</i>
"	THE CUP OF TEA	"	36 x 24"	<u>Nordness Gallery</u>	
"	PARROT AND DECANTER	"	30 x 40"	Priv. coll., sold through Art Institute of Chicago	<i>Burman #5</i>
1945	WOMAN ON THE BEACH	"	25 x 30"	Gersten Coll., Brockton, Mass.	<i>Muskie</i>
1946?	AGING CLOWN	"	<i>74 6</i>	<i>Carl M. Hatten</i>	
1947	DARK CARDINAL	gouache	17 x 25"	Metropolitan Museum of Art, NY	
1948	MAX BECKMANN	encaustic	26 x 32"	Univ. of Nebraska Art Assn., Lincoln Neb.	<i>3012</i>
1949	JOB	"	37 x 26"	William Lane Foundation, Leominster Mass.	<i>3787</i>
1951	DIESEL ENGINE	polymer	54 x 38"	Syracuse Univ., Syracuse NY	<i>Burstein Carter 10-638</i>
1952	CHINATOWN # 2	"	23 x 14 1/2"	<i>Phillips Academy, Andover, Mass.</i>	
"	HOODED FIGURE	<i>E</i>		Coll. Stephen Stone, Newton, Mass.	
"	HARLEM	"	24 x 44 1/2"	Museum of Modern Art NY	<i>Baker 10-637</i>

September 14, 1960

Miss Bertha von Neethausker, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Pennsylvania

Dear Miss von Neethausker:

Indeed we shall be glad to cooperate with you as we have in the past and a group of prints will be sent to you shortly.

At the moment we are in the throes of a rebuilding and re-decorating program and cannot obtain access to the material.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Appraisals

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

August 30th, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Mrs. Halpert,

I spoke with you this morning on the 'phone and you suggested I write you in duplicate concerning the John Marin pictures we are lending to the George Eastman House in Rochester. It is the current values of the pictures we are interested in, as you know, for accurate insurance valuations. The Marins we are lending are the following;

London Omnibus	11 1/4 by 15 1/16	1908	3500
Mills and Foot-bridge	10 1/4 by 12 5/16	1908	2000
Foliage Shapes	13 1/4 by 16 1/8	1909	1500
River Movement, Paris	13 3/8 by 16 1/4	1909	2500.
Movement, Seine, Paris	13 3/8 by 16 1/8	1909	2500.

The Eastman House show is scheduled for October and we shall therefore need a rather prompt answer.

Thank you for the trouble you take on our behalf,

Sincerely,

Henry Geldzahler

Henry Geldzahler
American Art

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Please forgive me for writing you at such length, but Sheeler has been associated with the gallery for more than thirty years and I feel strongly about him as a friend, and certainly as an American artist who has made an enormous contribution to our cultural life. I also have fond memories of my early contacts with your mother and her contribution to the development of American art and its place internationally.

While the gallery is closed until after the holiday, all mail addressed to 51 Street will reach me. I look forward to word from you. My best regards.

Best regards,
Mr. Sheeler

I do not know whether Sheeler answered your kind letter, and he does not know that I am communicating with you. It seems most unlikely that he can carry out the commission no matter how much he desires to do so. But I have an idea which I hope will interest you.

Since a book-mark must be produced practically - and I am sure that your sisters and brothers own many - one book (I am being facetious), what do you think of the following plan? I send you a number of photographs (as soon as our photographer returns from his vacation - directly after Labor Day) - and you find among them themes which interest you. I can borrow from owners who are in- direct friends and will ask no questions, the original paintings. In each instance the paintings will be of small dimension ideally suitable for the purpose. Work- ing from these originals, excellent reproductions can be made by the best man in the field, faithfully reproduced in the painting in full color, in whatever size and quantity you determine and incorporating whatever text you desire in the way of the individual's name, title of painting (if you wish), greetings, etc. In most instances, as you know, the artist creates the original painting only, and the artist (or silk-screen) is produced by an expert in the field. It is accepted as the artist's work just like a lithograph by Rembrandt, etc. I am sure that Sheeler can manage to sign each print - if not his entire name, certainly his initials. The price involved would be nominal, as you could pay the printer directly, and the fee for the conception and signature would be left to you and Sheeler. The latter it- em is relatively unimportant as the therapeutic value is the most vital element in this case.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

RISSMAN & LIPTON
ATTORNEYS AT LAW
39 SOUTH LA SALLE STREET
CHICAGO 3
STATE 2-3846

EMIL RISSMAN
HAROLD L. LIPTON

September 13, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
New York, N. Y.

Dear Mrs. Halpert:

Sometime ago the writer was the recipient of a painting purporting to be an original entitled "Report from Rockport" by Stuart Davis. On the back of said picture is pasted a sticker bearing thereon the following words: "Original from collection of Dorothy and Milton Lowenthal".

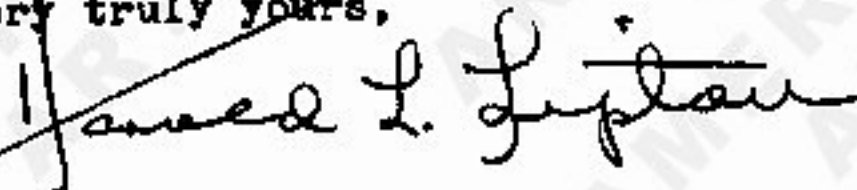
Inasmuch as I have been for sometime an admirer of the works of Stuart Davis, I recently picked up a copy of "Stuart Davis" by E. C. Goossen and I note that on Page 45 thereof is a reproduction of the picture I referred to above with the notation that the same is in the collection of Edith and Milton Lowenthal.

In discussing the matter with a number of my friends, a great deal of speculation has arisen with respect to the authenticity of my painting, and, further, it would be interesting to know the reason, if any, for the discrepancy in the names of Dorothy and Edith Lowenthal.

In the event reproductions were made of Davis' original painting, "Report from Rockport", I would be most interested to hear from you, at your convenience, concerning the circumstances surrounding same.

Thanking you for an early response, I remain

Very truly yours,



HLL/re

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Copy: Edith Halpert

HELEN W. BOIGON, M. D.
45 EAST 82ND STREET
NEW YORK 28, N. Y.

August 27, 1960

John E. Eichenlaub, M.D.
9321 W. Franklin Avenue
Minneapolis 26, Minnesota

Dear Dr. Eichenlaub:

Owing to the arrival of our daughter, who was born just prior to your material's reaching me, I was unable to read and study it until this past week. I took it with me on a visit to our good friend, Mrs. Edith Gregor Halpert, through whom, incidentally, we know Mr. Arnason. She was interested enough in the subject to call it to the attention of Boris Mirsky, and of Mr. and Mrs. Frank Getlein who have studied and written extensively on the field of Art.

I understood precisely what the problem Prentice-Hall has posed for you is upon reading your suggested revision of my piece. We all agreed that it was a masterful transposition to "Madisonese", but that in the style required, both the spirit and the content of my message are so altered by the change in form that I can no longer serve in the project.

As Mr. Getlein put it to me, "Nice goin', kid -- but you ain't sellin'!" I had specifically avoided any mention of the fact that although commun-
ing is a human propensity that needs no teaching, both in any psychiatri-
cally oriented venture as well as in coming to benefit by Art experience,
the gain is dearly won. As the venerable statesman put it with England's
victory -- it is not without blood, toil, sweat, and tears. It seems to
me improvident to rub a student's nose in this (and to glean anything of
value, we must all be students in the root sense of the word). Neverthe-
less, any piece of writing that implies the contrary, whilst far more
attractive, seems to me only to foster the very ills it is out to assuage.

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RICHARD E. SHERWOOD
SUITE 800
435 SOUTH SPRING STREET
LOS ANGELES 13, CALIFORNIA
—
MADISON 4-2611

September 8, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

The Derain painting has arrived, and we are delighted with it.

Enclosed is my check for \$1530 in full and final payment.

Dorothy will be in New York the end of September and is looking forward to visiting you and looking at Davises.

Thank you so much for your courtesy and assistance.

Sincerely yours,

Richard E. Sherwood
Richard E. Sherwood

cc H.E. Parker, Jr.

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Van Goethem Paul
Desquinlei 220
Antwerpen, Belgium

Number II
22,5 x 147 cm
Still-life
Autographic Van Goethem P.
Paper
Date 1958.



Number I2
42 x 26,5 cm
Back-neighbourhood
Autographic Van Goethem P.
Paper of Silk
Date 1959



September 13, 1960

Reverend William B. Davidson, Director
Christ The King The Church Art Show
Holy Name Parish
645 Woodland
Birmingham, Michigan

Dear Reverend Davidson:

When I opened your letter of September 10th addressed to Abraham Rattner, I was horrified to learn that his painting and the sculptures by Zorach had not reached you. We have had an unfortunate experience in the gallery this summer which created considerable confusion. I hope therefore that you will forgive us and I hope also that the painting will reach you in time. We had Bodmerth pick it up yesterday and it has been shipped to you via Air Express. The sculpture was too great a problem, as the packing would have required much more time and the shipping expenses via Air Express would have been prohibitive. Thus Zorach will not be represented in the exhibition, much to our regret. I am sure he will understand the reasons for this.

Sincerely yours,

EMH:pb

THE OHIO STATE UNIVERSITY
COLUMBUS 10

COLLEGE OF EDUCATION

SCHOOL OF FINE AND APPLIED ARTS

ART EDUCATION
GRAPHIC ART
COMMERCIAL ART
CONTEMPORARY DESIGN
HISTORY OF ART
INTERIOR DESIGN
JEWELRY
PAINTING
SCULPTURE

September 15, 1960

Miss Edith Halpert
The Downtown Gallery
32 east 51st Street
New York, New York

Dear Miss Halpert:

With regard to the small exhibition of Ben Shahn's work which we discussed with you at your gallery recently, I have been in touch with Ben Shahn and found him cooperative and, I think, interested in the exhibit.

The exhibit, you will recall, is in conjunction with a University conference on the theme of "Popular/Mass Art". The exhibit itself will be held at the Columbus Gallery of Fine Arts for about a three week period beginning October 25th and would include, we hope, about 50 pieces of work. For the didactic purposes of the conference, we would like to include some paintings, drawings (especially those used in Shahn's advertising art) and possibly some of his photographs. Shahn has given permission to reprint in a small brochure a pertinent passage from his book. Mr. Shahn will not participate in the conference itself.

I hope you have found an opportunity to discuss this with Mr. Shahn and to consider the works that could be available to us either from your gallery or from possible lenders. As we mentioned before, we shall attempt to borrow some paintings from lenders and museums in our vicinity. However, we would appreciate suggestions of collectors which you might be able to provide us. Also, we would like to know what works from your gallery could be available.

Mr. Shahn mentioned the show being organized by the Museum of Modern Art which would command his work at the moment. However, our show is intended as a small affair for a special purpose and we hope that it will not really compete with the other project.

I thank you very much for your consideration and assistance in our project.

Sincerely yours,

Franklin M. Ladden (gao)
Franklin M. Ladden
Associate Professor of Art History
Conference on the Humanities
Ohio State University

FML:gao

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September 14, 1960

Mr. Felix Landau
Felix Landau Gallery
702 North LaCienega Boulevard
Los Angeles, California

Dear Felix:

Some time ago you wrote indicating that the Zajac sculptures for our exhibition were en route but to date they have not arrived. Please check with shipper.

Also I presume there were photographs and I would appreciate getting the prints via air mail.

Best regards.

Sincerely yours,

EGH:pb

P.S. Budworth has called us about a bill of June 1st for a shipment charge to you. Will you please send them a reply as I know nothing about it.

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artist, designer, consultant in the sacred arts

FRANK KACMARCIK

25 East Fifth Street, Saint Paul 1, Minnesota

9 September 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

My dear Miss Halpert:

May I thank you for sharing so generously your time in very trying circumstances. I was very happy to hear your observations on the House Committee on Un-American Activities and also on good Ben Shahn who I sincerely hope will be able to do a major work for the Church.

I do hope it will be possible to arrive at a just and acceptable remuneration for the Mattner commission that will at the same time, ^{be feasible} for the monks with their vow of poverty. It would be fitting to enshrine a good Mattner in a permanent chapel for future generations. Here the painting would have a more tangible message than in an impersonal museum.

Ever since Ben Shahn showed me his strong yet sensitive Alphabet of Creation with its dynamic calligraphic forms, I determined that it was necessary for my collection. If you do not succeed in locating a copy, I fear I shall despair.

Thanking you for your interest in the Saint John's Abbey Church,

I am

Sincerely yours,

Frank Kacmarcik

FK

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

September 8, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Since I enjoy your form of salutation, I yield.

It was delightful to have received your letter and, particularly, since it indicated that you are feeling much better and are on top of your problems.

With respect to your "spin-off," we have what I believe is a very satisfactory ruling which should enable us to pursue the objectives of this program. However, there is one point that bothers me and I have been trying to get the writer of the ruling to clarify it for us. Unfortunately, he has been sick and in the hospital and, therefore, we are unable to resolve this matter. If he does not return in the near future, I will attempt to clarify this problem with his supervisor and then I shall be prepared to advise you in full detail on this matter. The ruling will allow us to re-organize your set up so that the permanent collection can be separately incorporated.

I understand that Mr. Evans has returned the Kuniyoshi and it should be at your place in New York by now. I regret that he didn't retain it because I thought it was something that he should have.

I am planning to be abroad for about 10 days and look forward to seeing you on my return.

In the meanwhile, with kindest regards, I am

Sincerely,



JS:KB

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Number 13

32,3 x 24,6 cm

Vegetable

Autographie Van Goethem P.

Paper of Silk

Date 1959



Number 14

31,7 x 25,5 cm

Still-Life

Autographie Van Goethem P.

Paper of Silk

Date 1960



THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

September 9, 1960

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John W. Farrington
Suzette M. Zurcher

DIRECTOR

Harris K. Prior

Mrs. Edith Gregor Halpert
Director
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

The notations on the Receipt Form for the two Levines you are lending to the Retrospective in Mexico City refer to very tiny paint losses which do not in any way affect the appearance of the painting. We were extremely thorough in our reporting on these paintings before sending them to Mexico because we have heard that they are none too careful down there. Therefore, you need not be alarmed. I am sure the condition reported is nothing that will concern you when you have seen it yourself.

We have arranged with Henry Clifford of the Philadelphia Museum to supervise the unpacking and installation of the Levine show and will make other similar arrangements for its dismantling and packing for the return trip. In this way we hope to insure that the best possible care will be given these works.

Best regards.

Sincerely,

Harris K. Prior
Director

HKP/rw

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 6, 1960

Miss Mabel Zahn
Charles Seesler, Booksellers
1308 Walnut Street
Philadelphia, Pennsylvania

Dear Miss Zahn:

Mr. Peter Daitch, of the Peter Daitch Galleries at 1018
Madison Avenue, New York, has been kind enough to refer to
us your inquiry to him concerning Ben Shahn's silkscreen
print entitled LUTE AND MOLECULES.

As sole agents for Ben Shahn we can supply you with copies
of this print which is available in two versions, one in full
color at \$175.00, the other in black and white with spots of
color at \$75.00.

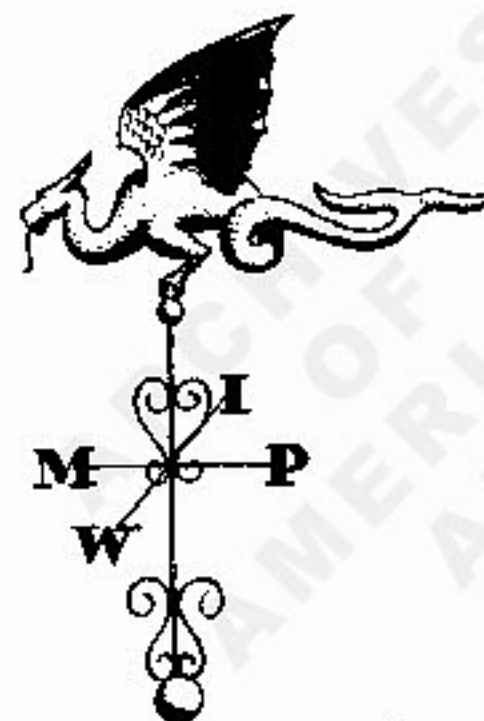
We look forward to hearing from you.

Sincerely yours,

RMH:ph
Copy to Mr. Peter Daitch

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR



MUNSON-WILLIAMS-PROCTOR INSTITUTE

110 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
BWILL 7-6900

August 30, 1960

Mrs. Edith Gregor Halpert
Eden Hill Road
Newton, Connecticut

Dear Edith:

Finally a moment in all the chaos here to be able to answer your letter! I am so sorry to hear that you have been having troubles, but delighted to know that you have come through triumphantly.

I do not remember receiving a letter from you about the Saturday Review article, though it is always possible that it might have gone astray in all of the confusion here.

As for my last letter to you, don't worry about it. I was merely trying to check to see if I had scouted all of the likeliest possibilities for finding some of your artists in public collections in small enough communities. As it is I do not have all, I regret to say, represented 100%, though I have closely approached it. Actually the exhibition does not pretend to be all-inclusive, but merely an interesting and exciting mixture of American art in all periods and that it certainly has turned out to be. Lenny Baskin has done a wonderful job designing the catalogue, having drawn a superb eagle for the cover, and when I can stop for breath I am very pleased about the whole thing!

Jane and I much look forward to seeing you one of these days soon, though our schedule is so full at the moment I do not know when we will next get to New York. May I give you a ring when my plans are clearer in the hope that you might be that at that time. In the meantime Jane joins me in sending our affectionate good wishes.

Cordially,

Richard B. K. McLenathan
Director

RBKMcL:mc

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W. F. U.
JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

August 26, 1960

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

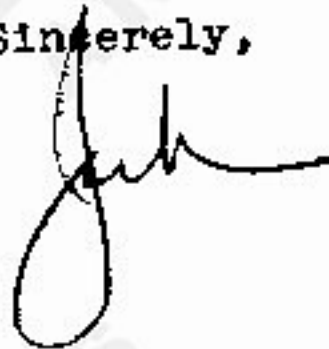
Dear Mrs. Halpert:

I am pleased to enclose herewith
the Summer, 1960, copy of Judaism.

On page 260, there is a wonderful
article on Max Weber, Hasidic Painter, by
Alfred Werner.

I trust you are in good health and
with kindest regards, I am

Sincerely,



JS:KB
Enc.

X
P. S. With respect to the corporation set up,
we are clearing up one point with the representa-
tive in Washington. He, unfortunately, has been
unable to get a conclusive answer to this
particular point. When and as this information
is furnished to us, I will be ready to give
you a complete memorandum on the proposed
corporate set up as approved by the Treasury
Department.

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

TANGLEWOOD GALLERY 4 East 95th St., NYC
LENOX, MASSACHUSETTS AND NEW YORK CITY

September 11, 1960

Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Att: Mr. Alan

Dear Mr. Alan:

Enclosed is check for \$187 for sale of the following
Shahn serigraphs, minus our 15% commission:

Pleiades
Lute & Molecules
Scientist

\$120

75

85

220 less 33 = 187

We shall return Mask, Cat's Cradle, and Calabanes shortly.
Many thanks for your cooperation —

Cordially,

Rosa Esman

Rosa Esman and Suzanne Lubell

Tanglewood Gallery

*Enclosed
9/11/60 \$87.00 No. 152
Billed 9/16/60
#9029*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Art Institute
of Zanesville

24

Years • 1145 Maple Avenue • Zanesville, Ohio

September 6, 1960

The Downtown Gallery
32 East 51 Street
New York 22, New York

Attention: Edith Halpert, Director

Dear Miss Halpert:

We are awaiting receipt of the photographs which you indicated would arrive in early September in your letter of June 28th.

Since the time grows short, we would appreciate hearing from you at your earliest convenience.

Sincerely yours,

THE ART INSTITUTE OF ZANESVILLE

George Moldovan

George Moldovan,
Director

GM:nd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Peter Pollack

Sp. 16. '60

Dear Edith:

It was good to see you looking
so much better today. Take care - you're
much too valuable and dear a friend
to see you ill.

Forgot to tell you that the Seeger
O'Keeffe story in color is slated for TIME
Magazine Oct. 24. I saw on the schedule
today as I sat across Bruce Barton's desk.
See you when I get back from
Detroit etc.

Best
Peter

August 30, 1960

Miss Melanie Kahane
Melanie Kahane Associates Inc.
32 East 57th Street
New York 22, N. Y.

Dear Melanie:

If I appear rather slow in answering your letter dated July 20th, I can give you a legitimate excuse. The gallery closed for the summer months on June 30th and will not reopen until after Labor Day. A whole batch of mail was brought to me at my summer home and I am now attacking, with the aid of my Ediphone, the whole volume of mail which had accumulated -- sitting outdoors with the sun beating on me, moving with it in relation to the extension cord.

Of course I shall be very glad to participate in the issue featuring your work. If further details will be sent to me (at the gallery) I shall follow through.

And I hope to see you very soon.

Best regards.

Sincerely yours,

EGH:pb

BRANDEIS UNIVERSITY
WALTHAM 54, MASSACHUSETTS

School of Creative Arts

September 15, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

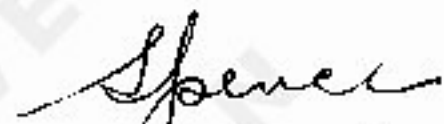
I was happy to hear from you, and especially to hear that in your usual way you will help out in our Brandeis project.

I expect to be coming to New York within the next two or three weeks in order to launch both the Loan Collection and the "Great Depression" projects. As soon as the dates are definitely set, I shall let you know and shall look forward to seeing you.

Dusty joins me in extending our best to you.

Yours sincerely,

BRANDEIS UNIVERSITY



Curator, Charna Stone Cowan
Memorial Collection

SMCowan/k

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information is published 60 years after the date of sale.

Van Goethem Paul
Desquinlei 220
Antwerpen, Belgium

Number 23

51,5 X 36 cm

Back-house

Autographie Van Reussevelt Jef

Paper

Date 1959



Number 24

33,5 x 24 cm

Harbour

Autographie Van Goethem P.

Paper

Date 1958



After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 31, 1960

Mr. L. Arnold Weisberger
Weisberger & Froeh
120 East 56th Street
New York 22, N. Y.

Dear Arnold:

Imagine me getting a check mid-summer. As a matter of fact, I have been dripping with checks since our accountant sent out the usual form letter which we had never mailed before. Some day I shall tell you the reason why this was mailed to our entire list of "accounts receivable."

You were a doll to make the beautiful statement about the sculpture and I am sure that Bill will be very happy when I show the letter to him. It is wonderful that as he grows older his success increases. The last few years have brought him great acclaim and tremendous sales. This is not a usual process in the life of an artist and it is very rare indeed to have a continuity such as he has had and a growth appreciation after the early years that he and several other artists of importance experienced in a complete vacuum. Truly I believe that the fact that you and your mother expressed such appreciation for his work meant a great deal to Bill -- much more than any other sales, and for obvious reasons, as you may suspect. And so, I send my thanks to you as well, and look forward to seeing you when we reopen about the 12th of the month. I am referring to September. We are going through a remodeling and complete face-lifting in the gallery, now that all the blasting, drilling, and whatnot have subsided on this street.

Best regards.

Sincerely,

BMH:pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ART INTERNATIONAL

SPITALGASSE 9

ZURICH 1 SWITZERLAND

TELEPHONE 24 64 55

August 28th 1960

Dear Sir / Madam:

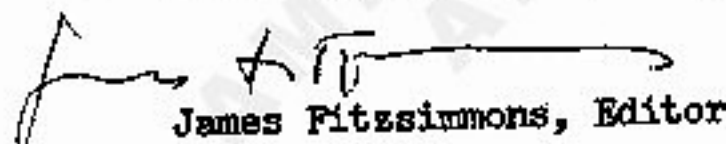
Through the kind cooperation of Mr. Gordon Washburn, who has graciously supplied us with complete lists of this year's participants, the late-October number of ART INTERNATIONAL will be devoted to the CARNEGIE INTERNATIONAL. You may remember that in 1960 we devoted an entire number to the Venice Biennale: we expect our forthcoming Carnegie issue — which is timed to coincide with the opening of the exhibition — to be no less handsome.

We ask you to kindly send us by return post a photograph/photographs of the following work/works which we find among Mr. Washburn's selections:

Isami Doi : Sutra Intonation, 1959

Please do not forget to indicate on the back of each photograph the title, date, Medium, size, "top", and name of lender.

Yours sincerely,


James Fitzsimmons, Editor

3. ORIGINAL PLATES AND TRANSPARENCIES OWNED BY THE MUSEUM AND LENT FOR PUBLICATION OTHER THAN FOR MUSEUM PUBLICITY

- (I) Original plates (with progressive proofs) will only be lent for the purpose of making electros, such electros to be made under the control of the museum and at the expense of the publisher,
- (II) Electros thus made will only be used by the borrowing publisher for the purpose agreed to by the museum,
- (III) The following rental fees are suggested for 4-color plates and transparencies:
 - (a) Handling fee of \$25 per set for plates 4 x 5 and 5 x 7, \$50 for plates 8 x 10 or larger,
 - (b) Rental fee for transparencies up to \$25 per transparency for a 3 month period. A handling charge of \$2 per transparency may also be charged when one or more are taken out on approval. Original plates and transparencies will be returned in good condition or be paid for at replacement cost,
- (IV) Prints made from electros of museum-owned plates or transparencies will conform to manufacturing standards agreed to by the museum concerned.

4. REPRODUCTION RIGHTS REQUESTED FOR USE IN ADVERTISEMENTS

- (I) The exclusiveness of reproduction rights will be subject to negotiation between the museum and the advertiser,
- (II) The museum may require the publisher to submit color proofs, layout and text prior to publication,
- (III) Plates made for such purposes may not be lent or used elsewhere without written permission of the museum. The museum reserves the right to make, at its own expense, electros and progressive proofs of such plates on demand,
- (IV) The following scale of reproduction fees is suggested for use in advertising:
 - (a) Flat fee of \$75 per subject for calendars and book jackets. \$150 per subject on container covers including record albums,

32
September 3, 1960

Mr. Irving M. Schwarzkopf
110 East 42nd Street
New York 17, New York

Dear Mr. Schwarzkopf:

I sent a copy to your office indicating the change in the painting contract. The explanation is contained therein. Also, for the same reason - timing - I engaged my old friend, Weber, for the interior work. As a matter of fact, he and two assistants are working in the gallery during this holiday weekend as a service to me. We can discuss all this on your return.

Meanwhile, I want to report to you that the Tourvernal Trucking Company, engaged by Mr. Foley for moving some of his furniture to be serviced, caused serious damage in the halls by leaving cabinet doors open, etc. This will necessitate a repair job of plastering holes, and painting. I mentioned this to Mr. Foley when I agreed on the exchange of the bed for the air conditioner, and he seemed quite undisturbed. However, I am disturbed, and I think that Foley should assume the responsibility or, in turn, demand the trucking company make good. Won't you please look into this?

I hope that you had a very pleasant vacation.

Sincerely yours,

EGH/pab

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September 14, 1960

Mr. Bruce St. John, Director
Delaware Art Center
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Bruce:

Referring to your first paragraph, I can just see what a lively meeting you and I will have on September 20th or 21st. Either day will be convenient for me, so name it.

I look forward to seeing you.

Sincerely yours,

EBH:ph

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September 13, 1968

Mrs. Robert B. Nelson
Show Cochairman
Junior Art Museum
of the Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mrs. Nelson:

Enclosed you will find the loan forms for three paintings you requested.

Are you making arrangements for the pick-up? We will have the pictures ready whenever we are advised either by Budworth or by Berkeley or whatever shipper you select.

I hope the exhibition will be a great success.

Sincerely yours,

BGM:pb

Enclosures (3)

*Pl advise what shipper
was used for other*

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191

September 1, 1960

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

I was terribly distressed to receive your letter and to hear about the miserable time that you have had this summer. I do hope by now that your troubles are over and that you are going to be able to enjoy a little peace and quiet of the Connecticut landscape. Do take good care of yourself.

I am hoping to get abroad for a few weeks beginning September 21st, but will be back by the 20th of October. I will indeed get in touch with you on my return. In the meantime, all good wishes.

Yours ever,

Charlie

C. C. Cunningham
Director

CCC:eg

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Number 29

52,5 x 35 cm

Church

Autographie Van Reussevelt J.

Paper

Date 1957



Number 31

45 x 37,5 CM

Still-Life

Autographie Van Reussevelt Jef

Paper

Date 1957



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

RECEIVED FROM WADSWORTH ATHENEUM

The Downtown Gallery
32 East 51st Street
New York, N. Y.

via Budworth

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN
TELEPHONE 7-2191

DATE Aug. 31, 19 60

The following objects which have been on loan to the Wadsworth Atheneum for exhibition, examination, or other purposes. In the event that the depositor fails to return the Wadsworth Atheneum's formal receipt, Receipt No. T.L. 1012 W. A. Receipt Form 53-1A) this receipt will be considered legally binding.

Coll. Corner

OBJECT(S)

- ✓ Charles Demuth - Petunias (watercolor)
- ✓ Arthur G. Dove - Schooner Northport (watercolor)
- ✓ Yasuo Kuniyoshi - Back View (pencil)
- ✓ Robert Osborn - Cheap Emoter from Pesch (sp?) (watercolor)
- ✓ Ben Shahn - Bar Fly #1 (pen and ink)
- ✓ William Zorach - Excursion (watercolor)

Lent for sale in Collector's Corner

Please sign and return to the Wadsworth Atheneum:

W. A. RECEIPT FORM 53-4

The Downtown Gallery

Paul Schuster Art Gallery

psag

24 PALMER ST.
CAMBRIDGE 38
MASSACHUSETTS
TROWBRIDGE 6-1939

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 13, 1960.

Dear Siro,

I am very interested in holding an exhibition of Ben Shahn's serigraphs this November. I understand you have some arrangement with the Little Gallery in Princeton and I would like to work out some such arrangement also.

The show would go on for 4 weeks and I could show around 25 in all or could show less depending on what you have. I could give you references and

August 28, 1960

Art Lending Service
Museum of Modern Art
11 West 53 St.
New York, N.Y.

Gentlemen:

In addition to the artists whose names are printed
below, we represent:

Tsang Yu-Ho
Jack Zajac
Edward Stasack

and have in our gallery collection the following:

Charles Demuth
Preston Dickinson
Marsden Hartley
Sir Jacob Epstein
Isami Doi
Seymour Chwast
John Foote, Jr.
C.S. Price

This is in reply to your inquiry of August 30 (?)

Sincerely yours,

Not to publishing information regarding sales transactions,
neither are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artwork is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CAPITAL 4-1108

IRA LEO SCHAMBERG, M. D.
ELKINS PARK MEDICAL BUILDING
7855 MONTGOMERY AVENUE
ELKINS PARK, PA.

August 31, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st St.
New York, 22, New York

Dear Mrs. Halpert:

In reply to your letter of August 12th, we are very happy with our group of nine Morton Schamberg paintings and have no desire to sell or consign them.

Thank you nonetheless for your interest.

Very sincerely yours,

Ira Leo Schamberg
Ira Leo Schamberg, M.D.

ILS:ac

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. F. MARSHALL, President

8F-1201 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

UDC257 SPC147 MB486

M LLA318 18 COLLECT MINNEAPOLIS MINN 6 542P CST

MRS EDITH HALPERT

DOWNTOWN GALLERY 32 EAST 51 ST NYK

ADDRESS OF DOROTHY BERGE CARE OF MR VIC RONNINGEN 240 EAST

PALISADES AVE APARTMENT H29 ENGLEWOOD NJER

MARTIN FRIEDMAN.

Walker Art Center

recd 9/7

ART AND ARTISTS

in Talent Surges to Esteem

MARGARET FISH

ATION HERE and there of "painting" into the South which historian Helen Gardner dition of her monumental "Art evidently has grown since to a

ely. weeks. In last Sunday's column, the 17 works she brought back, 11 of them by Latin Americans, were listed and described.

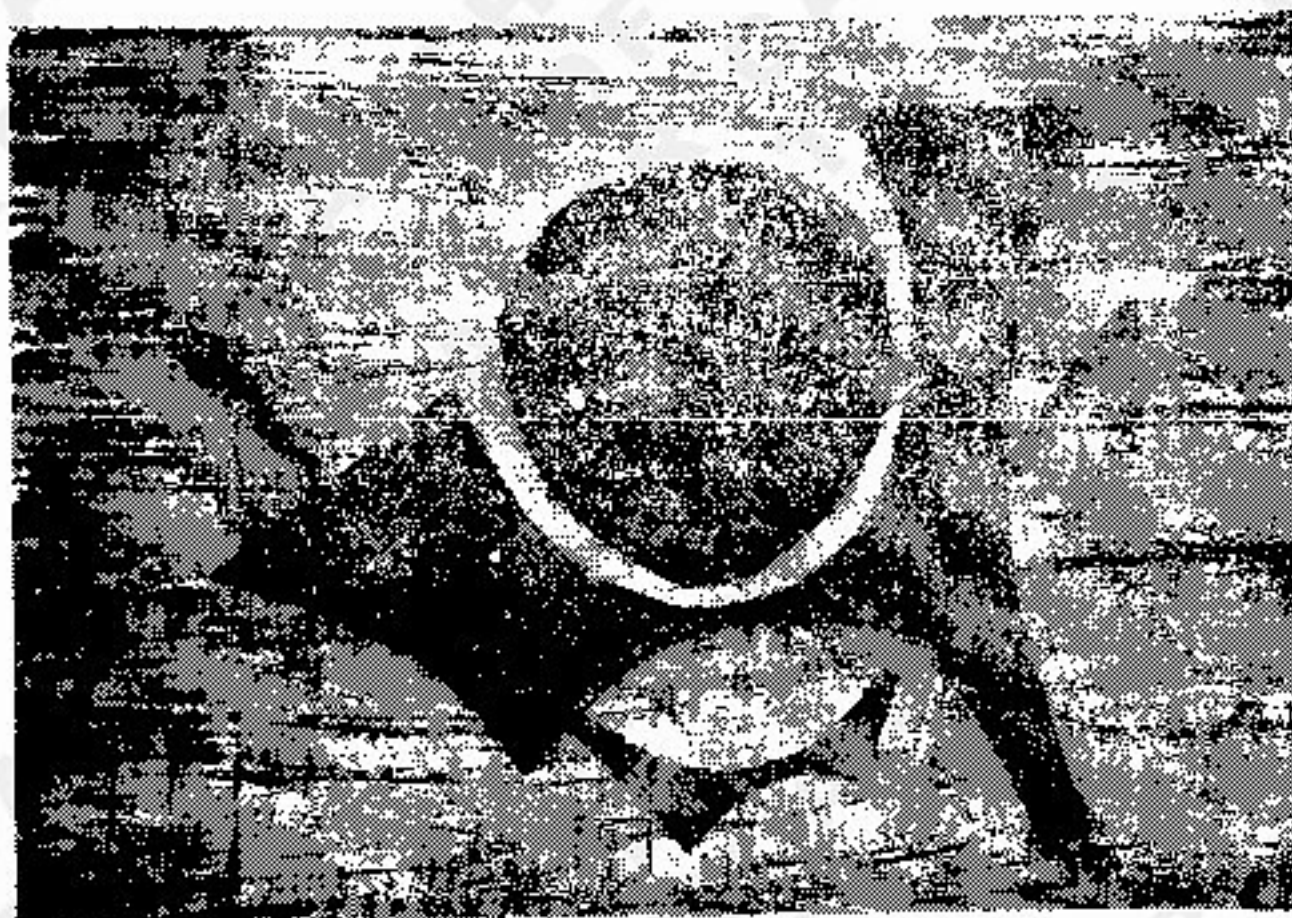
★

But these 11 are just a sampling (but our very own) of what is to come, for we, late in 1961, will have at the Art Center a large exhibition of important works by Latin American artists which Mrs. Wehr has agreed to help organize.

The works of the "moderns" in Mexico have been well documented, but a satisfactory, comprehensive survey of art in South America has still to be compiled and written. Nevertheless, there is plenty of evidence that all the "isms" of contemporary art — fused in certain of the 10 sovereign South American nations with indigenous Indian influences — are not only flourishing but far more vocal (in a visual way, of course) than academic art.

★

In a talk on "Art in Latin America" given by Peruvian artist Fernando de Szyszlo before the U.S. commission of UNESCO not long ago, he dealt only with the movements in "modern" art, and he was able to say: "In the



THIS PRINT by A. Luis Piza, of Brazil, won a prize in the fifth biennial of art at Sao Paulo, Brazil, and was brought here by Mrs. Edward R. Wehr for the Milwaukee Art Center's permanent collection.

tion. The juxtaposition of the forms in space and the limited colors—black and earth-red with gray—are reminiscent of modern print work being done in modern Japan.



one of which English artist Ben Nicholson participated; thus was opened the path to foreign representation in the biennial.

During World War II, the many South American artists studying and working in "modern" schools and groups in France, Spain, Italy and Germany came home, full-up with the contemporary tendencies. Of course, there had been sizeable movements back and forth before that.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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September 13, 1960

Mr. C. V. Donovan, Director
Kramert Art Museum
University of Illinois
Urbana, Illinois

Dear Mr. Donovan:

It was good to hear from you and I am very pleased that you will be coming to New York in October.

Of course we shall be glad to cooperate with you as always. We expect to have a number of very exciting new pictures to offer you.

With very best regards.

Sincerely yours,

EGM:pb

TO

9/17/63

Dear Mrs. Halpert -

Here is The floor plan for
The Weber Show.

M. Korman

MARVIN KORMAN

8. REPRODUCTION OF SCULPTURE, JEWELRY, ETC.

Each museum must decide upon the wisdom of permitting such reproductions to be made.

Reproduction fees in this class should be subject to special agreement and preferably on a flat fee rather than a royalty basis.

9. RESPONSIBILITY FOR CLAIMS, ETC.

Museums should indicate in every grant of reproduction rights that they assume no responsibility for claims of outside parties such as S.P.A.D.E.M.

Submitted by
The Committee on Reproductions and Reproduction Rights,

Charles C. Cunningham
Bartlett H. Hayes, Jr.
Daniel Catton Rich
James J. Rorimer
Henri Marceau, Chairman.

September 6, 1960

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Mr. Wight:

In the throes of reorganizational upheaval, with painters, carpenters, electricians, et al., swarming around her, Mrs. Halpert has asked me to acknowledge and reply to your note of September 2nd, suggesting that you write to Mr. Hirschhorn's Curator, Mr. Abram Lerner, Joseph E. Hirschhorn Collection, 24 East 67th Street, New York 21, about borrowing or expediting the Bacon from Mr. H's collection. Mr. H, Mrs. Halpert says, doesn't answer her letters either, but Mr. Lerner has frequently been most cooperative and it is hoped he will be in your present plight.

Do forgive Mrs. Halpert's not answering your plea herself and accept her best regards. As soon as she gets her head above water (or plaster and paint), I'm sure you will hear from her directly.

Sincerely,

Margaret M. Babcock

Mrs. Edward R. Wehr

August 30 - 60 -

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

Dear Mrs. Haepert -

Thank you so much
for your letter of August 6th.
I am so glad you are
having a restful vacation
away from New York in the summer.

We are making our preliminary
plans for the South American show
in Sept - Oct - of next year - so if all
goes well I hope to fly on to
Washington after mid October for
a session with some days in
following that some time days in
New York checking with Modern
Museum and galleries which may
have contact with S. A. Artists -

Shall drop you a line just
before leaving here so you may
be able to give me a few lines
of your valuable piece -

Sincerely
Ed. R. Wehr

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 3, 1960

Mr. Joseph S. Trovato
Assistant to the Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica 4, New York

Dear Mr. Trovato:

Your telephone call disturbed me somewhat. I know the photographs were mailed last Tuesday. If they had not as yet arrived, please phone me at the gallery where I shall be hereafter, now that my so-called vacation is at an end.

This letter is being dictated in the country, but I shall be in town on Tuesday when the list will be forwarded to you.

Sincerely yours,

EGH/pab

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WORCESTER ART MUSEUM
WORCESTER 8, MASSACHUSETTS

TELEPHONE PL 2-4678

September 8, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The O'Keeffe exhibit opens on Monday, October 3, at eight o'clock. Bertha and I very much hope that you will join us for dinner that night and go to the exhibit with us. Georgia leaves the next day for the Orient but will be here that evening. It will be informal.

We are asking Bill Lane and a few of the people around New England to come to whom the exhibit will be of special interest.

I hope that you can make it, because we are counting very much on your being here on this auspicious occasion.

Kind regards always,

Sincerely,



Daniel Catton Rich

WORCESTER ART MUSEUM
WORCESTER 8, MASSACHUSETTS

TELEPHONE PL 2-4678

September 16, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have your letter of September 14. We do hope you can get away a little early in order to be here for the opening.

There is a plane which leaves New York at six p.m. (Idlewild), arriving here at seven. There is a return plane at nine-fifteen from Worcester. (Idlewild)

We do hope to have you with us, but in the event that is not possible, please do plan to come up soon to see the exhibition and let me know a day or two in advance so I shall be sure to be here.

With kind regards,

Sincerely,


Daniel Catton Rich

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August 31, 1960

room there and make it accessible for the occasional visitor -- and if the tenant for the fourth floor front apartment gets out, this will leave a permanent vacancy.

As you recall, when we discussed the idea, it was on a trial basis only, as you might find the apartment much too inadequate -- both are small -- and therefore I think it would be best to think of it on that basis until you have tried it. If it is adequate, then it will be worth your while to send on the furniture. Otherwise, I think it is comfortable enough as is for use. All you will need are linens, china, pots, and blankets, and silver. You can always call your mover to have whatever you need forwarded. I am not trying to discourage you but I think it would be a mistake until you and Donna have seen it, tried it, and felt that it was adequate and comfortable. Don't you agree with me? Actually there is very little difference between the two apartments except a floor between and you are both young. Let me know what you think.

I am saving the 35th Annual show until you get here so that we can work together on it, thus giving you an opportunity to see how an important exhibition is planned, publicized, and installed. If by any chance you can get away earlier, it would be wonderful. If not, we can let it ride until the end of September.

As soon as my attorney gets back from his vacation we can draw up a formal letter. Meanwhile, my very best regards to Donna and to you.

Sincerely,

EGH:pb

P.S. Incidentally, I talked with Pete tonight and he is very eager to help me and maybe I will break down and let him assist me with the release and the announcement. From here on I'm going to be the little helpless woman. I find it works in Connecticut with carpenters and plumbers. Who knows - it might work in New York as well.

Please send the dossier on as promptly as possible.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

RABBI ROBERT I. KAHN, D.H.L.
TEMPLE EMANU EL
1500 SUMMIT BOULEVARD
HOUSTON 5, TEXAS

September 7, 1960

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

I have been on vacation as well and unable to reply to yours of August 5 sooner. May I tell you how gratified we are by your very generous offer of cooperation to our Festival of the Bible in Art.

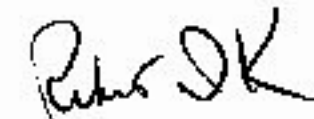
I am grateful for the offer of The Last Judgment by Ratner, and also of Jack Levine's Shlomo. I wonder if you would be willing to fill out the enclosed lenders forms for these two pictures and send us photographs at our expense.

The dates for the Festival have been firmly set for March 9 to 26, 1961. We would like to arrange a group shipment through Budworth if you would be willing. We should also like any "story" about these two paintings that we might use in our publicity. I would appreciate, also, the themes and description of paintings by Shahn, Weber or sculpture by Zorak so that we may consider them carefully. If you could send detailed information including titles and photographs I would be very grateful.

I was interested in your exhibit of American Folk Art. We have been promised Alston's Belshazzar's Feast from Boston, but that is the only example we intend at the present time to include. You were thoughtful to suggest it.

Best personal wishes.

Sincerely yours,



Rabbi Robert I. Kahn

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

personal stationery

August 31, 1960

Mrs. Boris Mirski
Medford
Massachusetts

Dear Aida:

I cannot tell you how delighted and how touched I was with your very beautiful gift and the note which accompanied it.

No doubt by this time Boris will have given you a detailed report of his visit in Newtown and the trick I tried to play on him with the check. I loved having him as a guest, as usual, but regret that you did not join him on the trip. Perhaps some day in the near future I can coax you to come to New York now that I have moved back to supervise the rebuilding and decorating of the gallery.

Meanwhile, my very fond regards to you, Debbie, Moe, and David, whose pictures Boris showed me. You must be a proud grandmother indeed.

Affectionately,

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September 3, 1960

F
Dear Bill:

Kempner

Now that my vacation is at an end, I am starting with all the loose ends - and, boy, have I plenty!

Among these, I find a note referring to your remark that the FRIENDS desired to dispose of Charles Sheeler's painting entitled CONFERENCE #1, dated 1954. Would you be good enough to let me know whom to address, as I should be very happy to repurchase this painting at a profit to the museum, or accept it in exchange for a more desirable acquisition?

What have you been up to? It is ages since you have graced the gallery with your presence. Have you been abroad? Do write me, and let me know how you are, etc.

Because we are doing a face-lifting job (I don't mean me personally, dear - and no smart cracks out of you, please), the gallery won't reopen until the 12th of this month. I hope to see you shortly after, or, if you are curious, you may come in before. I'll be back at work on Tuesday.

Fond regards,

EGB/pab

Gilbert

Labor Day (Sept. 5, 1960)

Dear Virginia:

The last of the visitors departed this AM, and I am having my second day of vacation for this summer. It is so lovely out, I hate to leave, but there is work to be done.

Yes, it would have been nice to have myself a "long rest" after the operation. But fate willed it otherwise. Lawrence decided to choose the period I was in the hospital to decamp. For a long time I suspected that he had been stealing, but preferred not to know as protection to myself. Basically, you know, I am a sissy. Well, now I know and how. It is much too long a story but has fascinating overtones, with long stretches of sheer viciousness and bits of rare humor. I shall save it for you. However, in capsule form:

He controlled all the incoming mail, as well as the outgoing, insisting on enclosing the latter because the secretary refused to move her car and would always send up the mail at 6 PM and disappear. All the monthly statements for accounts receivable were also mailed (presumably) by L.A. And so, for four years, on his own admission thanks to the police, he kept most of the cash payments, manipulating the check deposits (and Corp. checks can never be cashed or re-indorsed)

to correspond with the money he retained. Neither the bookkeeper nor the accountant could possibly discover this as we had no complaints from clients who never received their statements, and if any question arose, L.A. destroyed the letter and diverted the phone call. So, as my suspicions had reached a high point, and as I was dying to get him out of the gallery but did not have the guts to fire him after 20 years, I took the last batch of statements with me to the hospital where I had to stay for two days preceding the operation, and made some calls right there. Wow! One after another, etc.... The rest was easy as the accountant sent out a form letter which he mailed on his stationery and then came the deluge. It is the most fantastic manipulation, the operation of a great genius. Only a homo could possibly hate anyone as he did me, a hate he described to the detectives who told me that, hardened as they are, the expression of this hate gave them a horrible chill. In any event, we are now checking like mad but it will take months to ascertain the exact amount. It will also take months to ascertain what paintings he stole and sold for his own account. Naturally, the shock was so great that I suffered three internal hemorrhages, had to be tapped, etc.. I have remained in N.Y., all but a few weekends to supervise the checking, to supervise the remodelling of the gallery, decor, etc. Being a sissy, it is not the money - (and the pictures are insured, if so interpreted) but the deep hurt. How could he? I was really very generous with him and in addition took that sass because he was ill. From here on I am the toughest babe you ever met.

Before all this happened, I engaged an assistant, white, married, and someone I have known for seven years. He arrives the 1st of Oct. The Marin room will be no more. It is now the Print Room. John is on the way out also, unless he meets new tough terms; so is the secretary. So is Albert. He has driven me nuts for years, and more recently, the scenes he enacts are too much for me. He resigned last night, and I accepted with alacrity. Nathaly, et al were here and

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September 8, 1960

Mr. Hermann Warner Williams, Jr.
Director and Secretary
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Although the gallery has not as yet reopened for the fall season because we are in the throes of a face-lifting program in the way of remodeling, redecorating, et cetera, I am back at the old post slightly covered with plaster, ducking bricks and whatnot.

It will be a great pleasure to see you and Gudmund Vigtel on October 7th at 11:30. I shall arise early that morning to make the necessary preparations for meeting you. Also we expect to have a number of new paintings to show you for consideration and hope that you will be as enthusiastic as I am about them.

Indeed I shall be delighted to break bread with you that day and will make arrangements for a quickie lunch at some nearby restaurant. I look forward to seeing you.

Sincerely yours,

HW:pb

1000 100000 1000
1000 100000 1000
1000 100000 1000

Number 34

24,7 x 20,5 cm

Reproductions of to study work.

Autographie Van Goethem P.

Paper

Date 1958



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State of New Jersey
DEPARTMENT OF EDUCATION

DIVISION OF THE
STATE MUSEUM

STATE HOUSE ANNEX
TRENTON 7

September 9, 1960

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As you requested we have shipped via parcel post insured the FIREMAN OF THE EUREKA BRIGADE WHIRLIGIG #1452 today to Miss Louise Condit, Metropolitan Museum of Art.

We hope to receive a favorable condition from Miss Condit early next week so that we may be assured of the whirligig's safe arrival. You will hear shortly from Mrs. Greywack about the other items which you have loaned to us.

Sincerely yours,

Patricia O'Brien
(Mrs.) Patricia O'Brien
Registrar

MRS. SYLVAN LANG
700 Alta Avenue
SAN ANTONIO, Texas

Dear Editor

We are happy to hear from you. I should have followed up on my aborted phone call. We only wanted advice. You know where we always turn for advice.

We had a busy spring getting Steve through a whirl of pre-nuptial parties climaxed by a huge wedding.

We are talking of the Orient next spring. How would you like to join us?

Sylvan and I hope to be in New York the

DEPARTMENT OF PRINTS AND DRAWINGS
THE ROYAL MUSEUM OF FINE ARTS
SOLVGADEN, COPENHAGEN, DENMARK

August 31st, 1960.

9 /
Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

56
35

Dear Mrs. Halpert,

First of all I want to thank you for a very nice evening long ago, spent partly in your home, partly at the Sheraton. We both of us enjoyed it very much.

Shortly afterwards we bought a car and went from coast to coast via the Deep South - a very fascinating trip indeed, even if we had rather little time for it. I am sorry that you do not understand Danish as it might have been of interest to you to read some of my husband's articles from the States, especially those concerning the negro problems. Instead I send you, under separate cover, the small handbook of our printroom and the catalogue of our modern foreign collections, which are not by far so entertaining, but useful, I hope.

I think I have better pass on to the main subject now, the works by Shahn. We finally have decided to keep the drawing "Man on the Beach" of which we are both, Mr. Fischer and I, very fond, and I therefore ask you to send us a bill at your earliest convenience.

As you know the prints, too, have arrived safe, but unfortunately the recent one, named "The Scientist", proved to be quite different from the sheet I had chosen in your Gallery which represents two hands tangled in barbed wire (?) and probably is identical with the no. 21 of your Shahn exhibition last year, "The Algerian Memory". I suppose that I have mixed up the titles, and I am very sorry about it. However, as the price is the same, I hope that you will permit us to have "The Scientist" exchanged for the other

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Mrs. Edith Halpert

3

2 September 1960

I realize that many pictures are in storage and therefore, information as to media is not easily ~~attainable~~ ^{obtainable}. Can you give me this information to the best of your ability. We can check here and if necessary make last minute changes in the galleys.

I am sending another loan form for the Downtown Gallery, taking into account additions and deletions. I have left the O'Keeffe "From the Plains #2" off the form in the hope that we can substitute a picture which will travel. *

In any event, I will call you early in the week to discuss some of these problems.

I hope that your remodeling program is over its crucial stages, that your new assistant is equal to your expectations and that you continue the good fight for American art. I am looking forward to the day when I can come into the Gallery and talk about something other than the Precisionists. In looking around I had the feeling that you had some other pretty good people around.

I did get away for a week of strenuous canoeing, hiking, mosquito swatting, children chasing and falling out of boats. I lost a gold watch in the lake, got a fearful sunburn and had a splendid time. The heat and humidity in Minneapolis are indescribable. I spend all my waking day in the Center, first because I love my work and more important it is COOL.

Best regards,



Martin Friedman
Curator

MF:da

* P.S. To make last mail, we will have to ship loan form. Will send it to you Monday.

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ART AND ARTISTS

South American Collection to Go to Center

By MARGARET HSH

WE DO NOT HAVE AS MANY generous donors of art to the Milwaukee Art Center as there should and could be, in a community of this size and wealth. But we are pleased in the quality and enthusiasm of those we possess, among them Mrs. Edward L. Wahr, West Wisconsin Avenue, who several months ago made a 17,000-mile round trip to South America and bought watercolors, prints and drawings by leading artists of that continent for our collection.

Her principal stopping-off place was the rich international bazaar of art in Sao Paulo, where she chose 18 works which arrived in Milwaukee recently and are now handsomely framed, ready to be given formally to the Center. They will be shown there, probably, in the early fall.

The 18 will be added to four items by four foremost Argentinian artists which Mrs. Wahr carried back on the plane. These, bought in Buenos Aires' excellent Bonino Galleries, recently were shown at the Center, in a heart-warming, impressive showing of new gifts from a number of donors.

Also, in that same wonderful exhibit were a number of the 86 paintings and

only be proposed, the richness of the field hinted at the surface scratched."

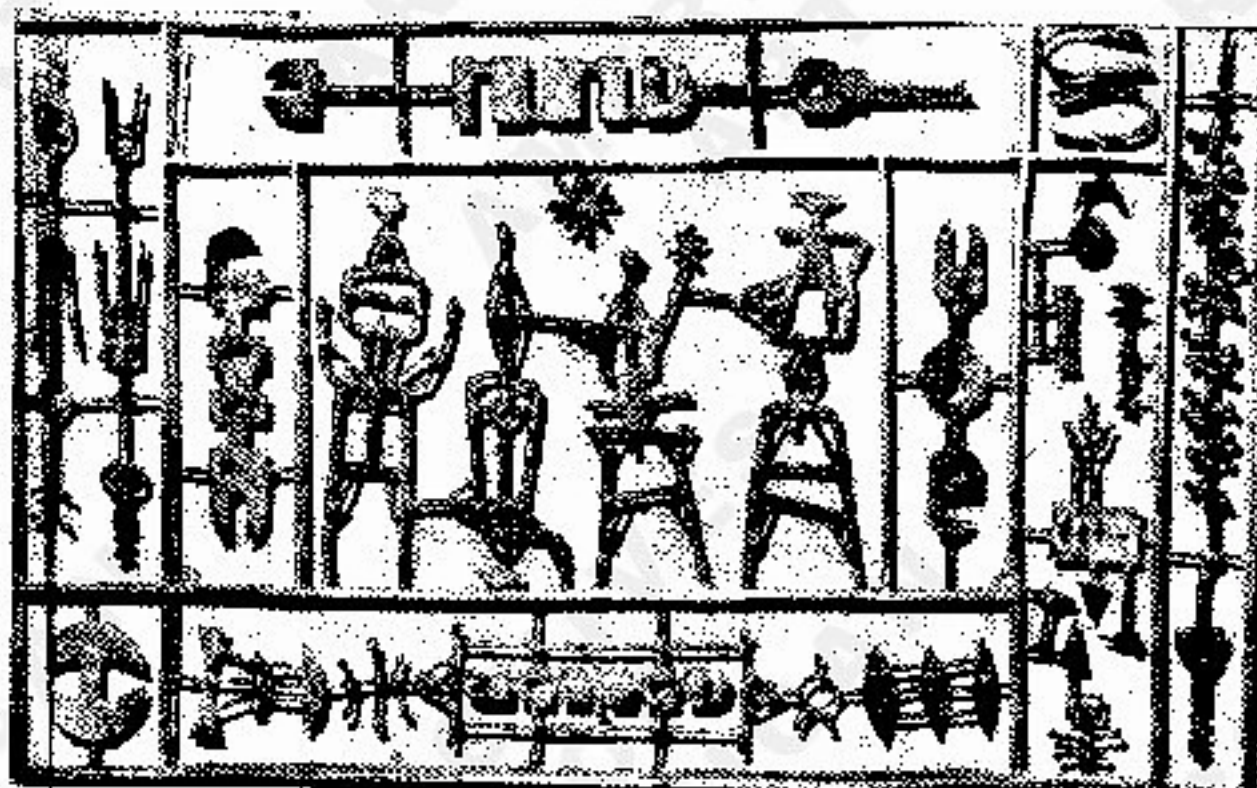
In today's collection, only the very slightest scratching of the surface can be discerned. As Mrs. Wahr pointed out, her 11 South American gifts (seven of the 18 she purchased are by non-Latin-Americanists) represent only a sampling of the variety and complexity of the plastic arts being produced in South America since World War II.

However, the modern movement there—in Argentina, Peru, Chile, Uruguay, Cuba, Brazil and Bolivia, especially—dates back roughly to the period immediately following World War I. But the art impulse—expressed in the number of mind-boggling artists and the galleries and museums founded—since the end of World War II has been tremendous; just as in the U.S.

Also, the sense of publication—booklets, brochures, catalogs etc.—has in the



Hector Basadre of Argentina, who is a noted designer for the ballet and the theater as well as a painter, was frankly decorative in this watercolor, "Portrait of a Woman," which Mrs. Edward Wahr bought for the Milwaukee Art Center. The influence of the Fauves is, perhaps, seen here.



Peru's leading sculptor Roca Roy did this elegant, technically fine pierced wall sculpture in welded metals. The basic design is as carefully thought out as a work by Mondrian and the found objects (keys, parts of mechanical

objects) are combined with originally conceived welded forms to produce a work of abstract decorative quality which is reminiscent, without being imitative, of pre-Inca art.

a masterful line drawing, typical of his well-known

was done as a study for over texture suggesting ribbed silk; Tshenzak, of Zulus, represented by two

Prints to publication and for the Center's collection. It was by Mrs. Wahr that the Center's collection was established after a successful search which was aided by Mrs. Wahr's own collection. It is hoped that the Center's collection will be a valuable resource for the study of South American art.

sick and helpless. I set aside a fund in his name to provide for his future. Oh, well. There are some nice people left and I am trying not to become bitter. One good laugh I got out of this, is receiving a bill for the flowers he sent me while at the hospital.

As soon as we get some order in the place, I hope to locate the pharmaceutical trade sign. I had planned to bring it with me when I escorted my family to Shelburne last week - but -----, In any event I promised to take them next year as Patay cried when I cancelled the trip, although she understood the situation thoroughly.

When do you plan to return to New York? I miss you. Why don't we go off on a binge in October. Meanwhile, please try to take it easy. The great accomplishment of the museum should suffice for the year; don't you think so?

Lots of love.

Mr. Maurice A. Chase

- 2 -

August 31, 1960

Methaly, Harry, and Patsy visited me for a few days and I expect to see them again next weekend on their return trip from New England and Canada. Well, at least you have one wonderful child and two grand grandchildren. Patsy worked as my secretary and was very good at it.

Let me know when you plan to be in New York so that I can make arrangements to have you up to dinner. It is always nice to see you. My best regards to you and Ruth.

Sincerely,

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Of course, problems arise every day, I still think it would be a good time to sell the house, negroes moving in all around, I'm afraid if I wait too long, I may not realize enough to pay off the mortgage, you know how property depreciates.

I do hope you get things straightened out at the gallery, but do take care of yourself, and don't overdo it.

By the way, Ronnie wants you to know that our dog Tuffy had 6 puppies a couple of days ago---just what I need, but they are cute, and he is so thrilled.

Write me soon,

Love ,

Sally.

September 14, 1968

Mr. Daniel Catton Rich, Director
Worcester Art Museum
Worcester 8, Massachusetts

Dear Dan:

Thank you for your letter and the very kind invitation.

Unfortunately I committed myself several months ago to participation in a Seminar on Arts in the Soviet Union under the auspices of the Institute of International Education. This takes place on October 3rd and 4th from 9:00 a.m. to 5:00 p.m. each day.

As I am very eager to attend the opening and to see you and Bertha and Georgia O'Keeffe, perhaps I can manipulate in some way or another to get off a little earlier, hop a plane, and arrive sometime during the evening, in the hope of finding a train that will get me back in time for the next morning's session. It might be best to skip me from the dinner list as I don't want to upset any household plans. Besides, the weather may not permit a flight that night. In any event, I hope to be at the opening, particularly since O'Keeffe is departing the next day. Otherwise I shall just come out to see the exhibition. Naturally I am most eager to see it with all the new paintings with which I am not familiar.

My very best regards,

Sincerely yours,

BGR:pb

FRANK GETLEIN
713 SPRUCE BROOK ROAD
BERLIN, CONNECTICUT

September 8, 1960

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

Frank and I are doing a book for the
Bruce Publishing Company, 400 N. Broadway, Milwaukee 1,
Wisconsin, called CHRISTIANITY IN MODERN ART. To illustrate
the book we should like to purchase from you, along with
permission to reproduce them, glossy prints of

The
Black Cross, Georgia O'Keeffe, oil, Collection of artist,
page 54, catalogue, Religious art of the
Western World, Dallas Museum of Fine Arts, 1958

Gothic, Mark Tobey, 1943, tempera, Mrs. Berthe Poncy Jacobson,
Seattle, Washington

Moses, Abraham Rattner, 1955, 36x28, oil on canvas, repro. in
Allen Weller's book, 1956 (with tablets)
same as Mr. Poplack's in Ford catalogue?

Pieta, Abraham Rattner,

Valley of Dry Bones, Abraham Rattner, Downtown, 1953-6
triptych

The Last Judgement, triptych, Abraham Rattner, Downtown, 1954-6

Resurrection, Jack Zajac, Downtown, fiberglass

Lamb, Jack Zajack, Downtown (trapped)

Moses, William Zorach, 1956, Granite, Columbia University

John the Baptist, Zorach, 1955, Porphyry, Downtown

The Family, Zorach, 1957, Granite, Coll. L. Arnold Weissberger

Pease send the photographs, the permissions
and the bill to me at the Berlin address.

Thanks so much for your help. The day (and
night) on Eden Hill was sheer joy.

Best,

Dot

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RAY E. ADAMS, C.S.R.
OFFICIAL SHORTHAND REPORTER
COURTHOUSE
FRESNO, CALIFORNIA
AMHERST 8-6011

6 September 1960

Gentlemen:

Will you please tell me of any Grandma
Moses paintings that are available?

My wife, who has an advanced malignancy,
would like one of these pictures. And naturally
I would like to comply with her request. Inas-
much as she will have a short time in which to
enjoy it, I am wondering if one of these pictures
would be available on a rental basis?

She would like a small size, and would
even settle for a good copy.

Will you kindly advise what is available?

Thank you,



Downtown Galleries
32 E 51 Street
New York City

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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ROSENTHAL & KLEIN

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AUGUST 26TH, 1960.

PHONE: SOUTH ORANGE 3-4505
1763 SPRINGFIELD AVENUE
MAPLEWOOD, NEW JERSEY

DOWNTOWN GALLERY
32 E. 51ST STREET,
NEW YORK, N.Y.

ATTN: MR. JOHN MARIN JR.,

RE: MRS. MILTON LIEBERMAN,
CONGREGATION BETH-EL,
SOUTH ORANGE, N.J.

THIS IS TO ADVISE YOU THAT THE ABOVE MENTIONED HAS CONTACTED
OUR OFFICE TO COVER FINE ARTS AT THE RALPH H. JACOBSON LOUNGE.

IT IS OUR UNDERSTANDING THAT THIS POLICY WILL BE EFFECTIVE ON
OR ABOUT OCTOBER 10, 1960.

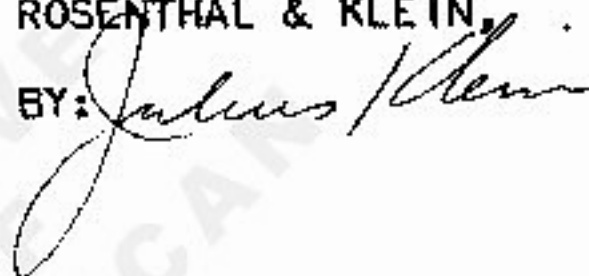
WE HAVE EXPLAINED TO MRS. LIEBERMAN, IN ORDER TO WRITE THIS POLICY
SHE MUST SUBMIT TO OUR OFFICE BILLS OR APPRAISALS FOR THE AMOUNT
OF THE PAINTINGS, WHICH SHE HAS AGREED UPON.

TRUSTING THIS MEETS WITH YOUR APPROVAL.

VERY TRULY YOURS,

ROSENTHAL & KLEIN,

BY:



JK/IM

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Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

August 28, 1960

Dear Electra:

We seem to be battling a pretty good average battling the fates - you and I. How unfortunate it is that Lila is ill again and that you have to shuttle back and forth. The poor girl is extraordinary to take so much. I do hope that she improves rapidly. She always does, fortunately.

To counteract your home problems, the museum reception must be gratifying. It is rare in the art world to have such unrestrained enthusiasm and in every publication. The press does not often agree. I am so proud of you!

Well, we got our man and I have his confession together with a promise that he will help the accountant to unravel the mess in the books. I spent most of last week, and part of this in New York, and am off tomorrow again for the week to check the inventory. There are so many items missing besides the money - and some pictures that would break my heart to lose. But they may be there as I have found objects in the most mysterious places. He had a ball mixing up everything in the gallery, tearing up correspondence, destroying the mailing list and shuffling the stock between the gallery and the warehouse; even hiding some in my apartment - all to add to the confusion. How evil can one get? And I worried about firing

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Jesse C 400. —
June 200
69.50

Miller 4600. —

B- 45790

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana Empire 7-6611

September 9, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The next University of Illinois biennial exhibition of Contemporary American Painting and Sculpture is scheduled for February 26 through April 2, 1961.

We will again make acquisitions for our collections from this show as we have in past years, and will also publish the same well-documented catalogue. Our jury will be in New York during October to make selections for this exhibition and will call on you then. If you have comments or suggestions, I will be glad to hear from you.

Very sincerely yours,

C. V. Donovan

C. V. Donovan
Director

CVD:bs

P. S. Please note change of address. Future letters, publications, etc., should be sent to:

C. V. Donovan, Director
Krannert Art Museum
University of Illinois
Urbana, Illinois

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Number 3

24,7 x 20,5 cm

Reproductions

Own signature Van Goethem P.

Paper

Date 1958



Number 4

21,3 x 18 cm

Reproductions

Own signature Van Goethem P.

Paper

Date 1958



9 September 1960

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Edith:

Real PROGRESS to report. Without awaiting your reply to my letters of August 25 and September 2, I will, once again, summarize major points and problems. I realize that you have a few other things to do but I would appreciate your early attention to each of these, since we are unquestionably in the home stretch.

1. Sheeler:

- OK*
- a. McDougal Alley has been eliminated. Understandably, this kind of action is unpleasant and our reasons were indicated as budgetary and a need to sacrifice some important earlier works for more later examples. This, of course, is confidential.
 - b. GM, 1956. I talked to Ralph A. Richardson at Warren, Mich. and he is agreeable to loan but must check on whereabouts of picture and consult higher-ups. I will have his reply soon.
 - c. Architectural Cadences, 1954. The Whitney, as usual will come through and we needed exactly this kind of Sheeler.
 - d. Pertaining to Yachts and Yachting was asked for and refused long ago. We are told that Philadelphia Museum needs it to make a color plate. Why this requires so much time has never been clear; but this has been the saga of the whole show. Thank you for the additional suggestions in John Marin's Sept. 3 letter. I feel that we have now done much better by the father of Precisionism, within the limits of the show's size and scope, and I hope you and Sheeler are pleased.

2. O'Keeffe:

- a. From The Plains #1 has been requested from Tom Slick. We had no Houston listing, private or otherwise. We wrote him c/o Slick ^{Airways, Inc.} ~~Airways, Inc.~~ Burbank, California.
As my letter of Sept. 2 states, O'Keeffe won't let From the Plains #2 travel beyond the Whitney showing.

ing information regarding sales transactions, responsible for obtaining written permission and purchase involved. If it cannot be a reasonable search whether an artist or it can be assumed that the information 160 years after the date of sale.

*PO: Museum
University*

September 8, 1960

Dr. Roland Fischer
Chief Investigator
Assistant Professor of Physiological Chemistry and Psychiatry
University Health Center
473 West 12th Street
Columbus 10, Ohio

Dear Dr. Fischer:

Please forgive me for not having written earlier but the gallery was closed during the months of July and August and although I had my mail forwarded to my summer home I spent very little time there.

Now that I have had an opportunity to read your paper I want to tell you how impressed I was with the contents. I also want to tell you how grateful I am that you sent me a copy which I hope to study more carefully now that I am back and catching up with the volume of correspondence, et cetera. There are several points that I should like to discuss with you and when you are in town I hope that you will drop in or in any event telephone me, as the theme is of great interest to me.

I also want to thank you for including my name in the acknowledgments. As a matter of fact I was greatly flattered.

Sincerely yours,

RM:pb

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Van Goethem Paul
Desquinlei 220
Antwerpen, Belgium.

Number 32

17,5 x 10,5 cm

Autographie Van Goethem Paul

Musician

Paper

Date 1957



Number 2a

35 x 21,5 cm

Reproductions

of to study work ,

Autographie Van Goethem P.

Paper

Date 1958



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added to letter of 8.30.60 to Philip Adams, Cincinnati Art Museum

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of the Kuhn Barback Photos 1928

P.S. When you have had a chance to study the photograph, would you be good enough to return it to us for our files.

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Antwerpen. 29 August

Van Goethem Paul
Desquines 220
Antwerpen, Belgium.

The Downtown Gallery
33 EAST 51 ST STREET
New York City

Dear Sir.

Wishing to sell some of etchings in the United States I have contacted the American Consulate in Antwerpen and I was told to get in touch with you.

Enclosed I send you pictures of etchings.

All prices to be understood for 10 pieces.

Delivery at the following conditions.

1.- For Antwerpen

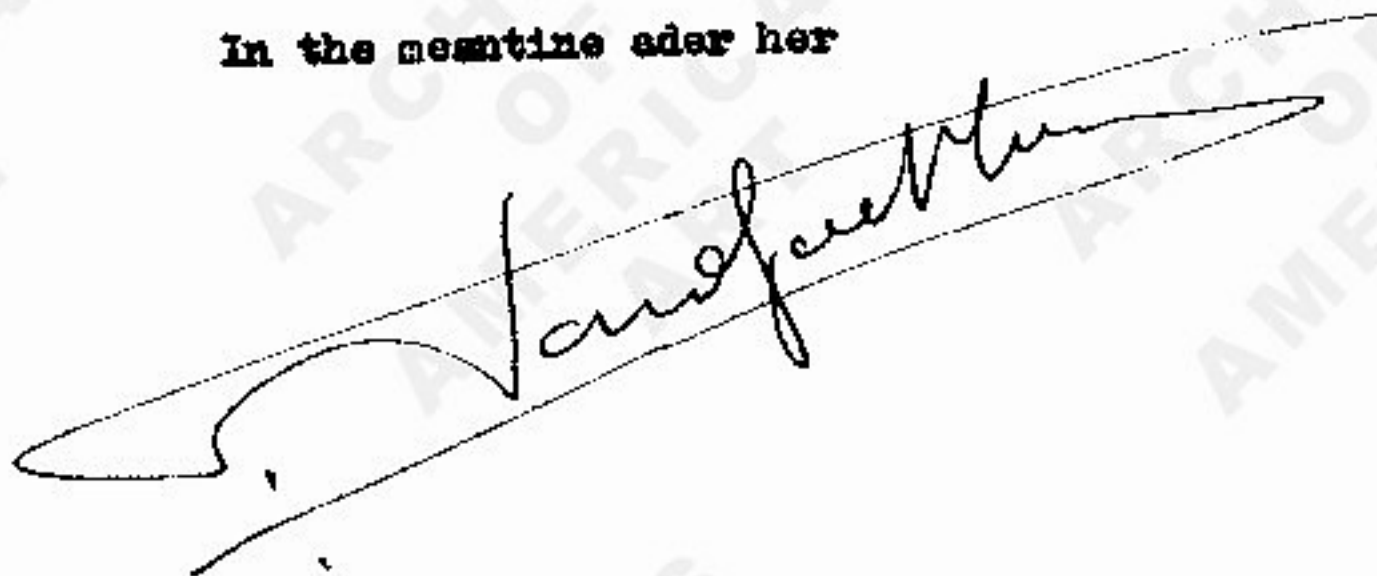
2.- Shipment to be arranged by myself according to your instructions
Freight payable at destination.

3.- Payment by irrevocable credit opened in my favour at the krediet-
bank N.V.-Antwerp payment against bills of lading.

4.- Shipment within (4 to 5) weeks after receipt of your order.

I shall be much pleased to hear from you very soon.

In the meantime ader her



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August 30, 1960

A. Otto Iken, Comptroller
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Sir:

In response to your request for information concerning the account of Fairleigh Dickinson University with us, please be advised that the total balance owing is \$6000.00, \$2000.00 of which, according to the terms of our contract (as per our letters of July 24, 1957 and August 14, 1957), was to be paid us upon delivery to you of the sculpture, the total contract price of which was \$20,000.00, and \$4000.00 of which was to be paid on January 1, 1961.

Very truly yours,

Philip
Enclosure

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